

TURANDOT

Giacomo Puccini

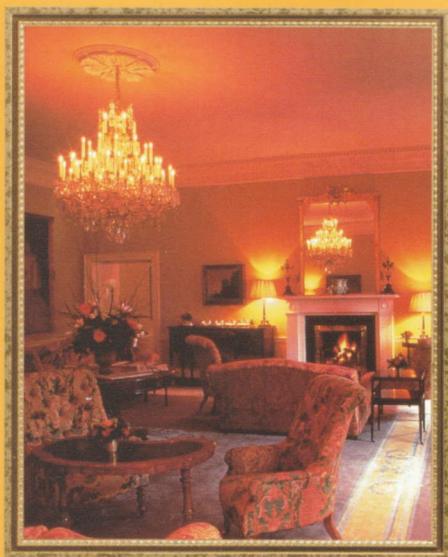
17, 19, 21, 23 & 25 November 2007

Dead Man Walking

Jake Heggie

18, 20, 22 & 24 November 2007





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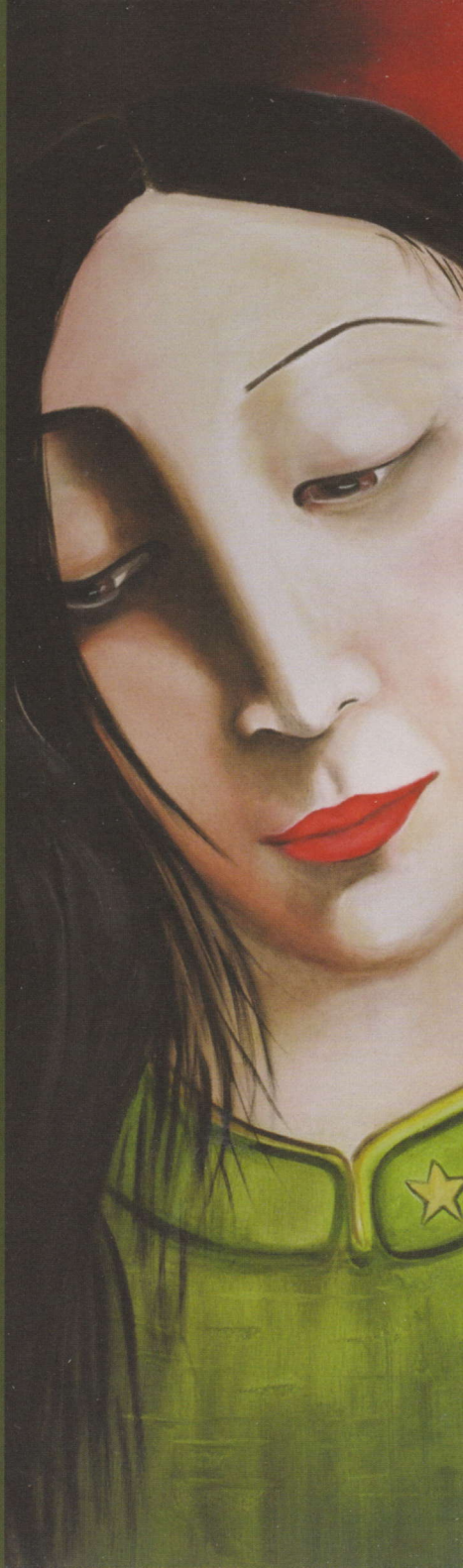
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A welcome from Opera Ireland's CEO

It is my great pleasure to welcome you to Opera Ireland's Winter Season, back in our traditional venue at the Gaiety Theatre following its extensive refurbishment. I hope you have a wonderful evening at the opera, and that you experience the unique and magical effect the combination of powerful drama, visual spectacle and wonderful music that only opera can have on the human spirit.



I would like to express my thanks to all those who have helped to make this season possible. Firstly, to Opera Ireland's principal funders, the Arts Council, and also their parent, Department of Arts, Sport and Tourism, whose own recent investment in the Gaiety Theatre has greatly improved the venue as a production space. Vital support is provided by our principal sponsors/media partners RTÉ and the Irish Times and our main performance sponsors, our associate sponsors, and friends.

On this occasion I would like to particularly thank all of our individual supporters, beginning with you, our audience. Every time you buy a ticket for the opera or invite friends or guests, you are doing two vital things. The first is providing an essential part of the making of the operatic experience – the performance means nothing without the audience and its response. The second, of course, is providing ticket income for the company to help us produce this most beautiful of art forms.

There is a special group of audience members who have gone one further than this, and have become members of Opera Ireland's 'Opera Circle'. Whether as friends, patrons or partners, they contribute annually to the scheme, providing invaluable financial support for the company. In return, they receive a range of benefits including priority booking and social events, as well as the satisfaction of playing a significant role in the development of the company. I would like to express my gratitude to them for their continued support, and at the same time ask more audience members to consider becoming part of the immediate Opera Ireland family by becoming members of the Opera Circle.

At this time of year the Opera Circle scheme would make a very attractive Christmas gift for friends or family, (or even for yourself!). You would be helping to continue the making of the magic that is opera in Ireland, and could also open the door to a lifelong interest in opera for someone else. Further information on how to join the opera circle is provided in this programme.

Wishing you a great evening at the opera,

Niall Doyle

Chief Executive, Opera Ireland



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A welcome from Opera Ireland's Artistic Director



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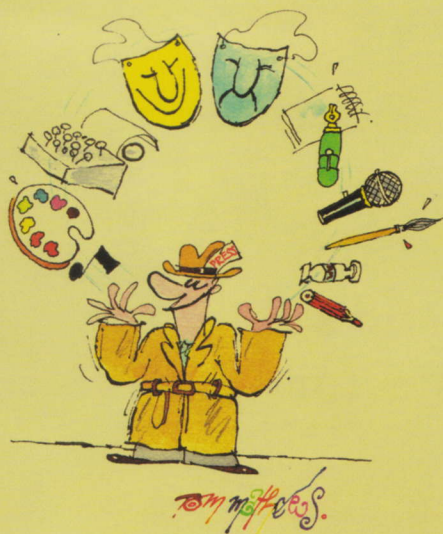
Due to a generous grant from the Department of Arts, Sport and Tourism, the Gaiety Theatre was able to refurbish and improve its entire stage area and the orchestra pit. As a result, Opera Ireland is now in a position to offer the musicians in the orchestra an improved work place in an enhanced orchestra pit and to offer our artists and technicians more comfort and safety on stage.

Operas such as *Turandot* and *Dead Man Walking* require a large orchestra and are now possible to produce in the Gaiety with less artistic compromises and with more fidelity to the composer and his work. This season, our cast includes the most recent winners of the Dr. Veronica Dunne International Singing Competition. The winner of the 2003 competition, Stefania Spaggiari sings the title role and the winner of this year's competition, Mari Moriya sings the part of Liu in Opera Ireland's new production of Puccini's *Turandot*. We will also present Chinese singer Warren Mok who is one of the world's leading tenors in the role of Calaf. Warren appears for the first time with Opera Ireland.

Jake Heggie and Terrence McNally's *Dead Man Walking* is one of the most successful contemporary operas in recent times. Since its premiere in San Francisco in 2000, it has been the subject of several new productions in both the US and Europe. Beyond the discussion about the justification of the death penalty, the opera raises questions about guilt, vengeance, forgiveness and redemption. *Dead Man Walking* is a stirring and touching attempt to react to important matters of our times and its success is proof that this art form, is anything but old fashioned or passé but is alive, relevant and contemporary and that it is a reflection of the issues of our world.

A warm welcome to Opera Ireland at the Gaiety Theatre

Yours truly
Dieter Kaegi



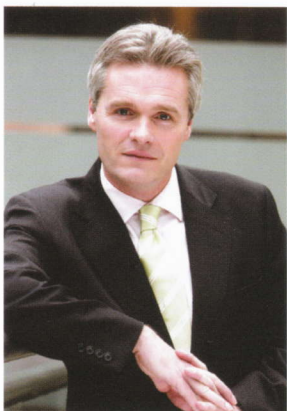
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Dieter Kaegi with the teachers and students of Xinghai Conservatory of Music.

Chinese Chorus

Opera Ireland has selected seventeen young talented singers from the Xinghai Conservatory of Music in Quangzhou, Southern China to take part in its chorus for its new production of Puccini's *Turandot*. Opera Ireland Artistic Director, Dieter Kaegi, travelled to the acclaimed Conservatory of Music to audition over fifty hopeful singers and seventeen were selected to travel to Dublin to take part. We are delighted that the project has gained the support of the Chinese business and cultural community in Ireland including Ambassador Mr. Zhang Xinsen, Counselor, Mr. Lu Kang and First Secretary, Jiwei Tang of the Embassy of the People's Republic of China. Cultural organisations such as Irish Chinese Culture Society, and Irish Chinese Cultural Academy, as well as businesses such as Sino Irish Travel and the Asia Market have all lent their support and advice.

Fionnuala O'Toole artist - *Turandot* image

Opera Ireland commissions artists based in Ireland to paint our season imagery. This season we commissioned Fionnuala O'Toole to paint the *Turandot* image. Fionnuala studied at the National College of Art where she began her career as an art teacher before joining an international animation film studio in Dublin as assistant director to former Walt Disney director Don Bluth. Later as a freelance film-maker she produced and directed numerous television commercials and short films. In 2003 she went to live and paint in a remote part of southwest Ireland. This led to her first solo exhibition. She works from her studio in Bray, near Dublin, and is a lecturer in art studies at Bray Senior College. Her paintings are figurative images, large format oil on canvas, primarily depicting women as her subject. She uses her strong sense of colour, drawing from an eclectic combination of classical and contemporary techniques, with skilful use of light and shade to invoke strong emotions in the viewer.

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— OBITUARIES —



Dorothea Glatt

(1933 - 2007)

Artistic Director - Opera Ireland 1994 – 1996

Dorothea was born in Karlsruhe, Germany. She was a graduate of Philosophy and Roman languages and held a Ph.D. in Musicology from the University of Heidelberg.

For 28 years she served as an assistant to Wolfgang Wagner, the director of the Bayreuth Festival and grandson of Richard Wagner.

She worked as a music editor for German Radio and Television and was a frequent member of singing competitions all over Europe, Japan and the US.

Dorothea was also a dramaturg at the Frankfurt Opera, she worked as an adviser to the Canadian Opera, the National Opera of Greece and the Royal Swedish Opera.

I first met Dorothea when she was the assistant to the General Manager of the Opera in Nice. We would often stay up until late at night and talk about music, opera and other matters over a glass of wine.

It was always an enormous joy to meet her and to talk to her. I will never forget those encounters with her, I will never forget her knowledge, experience, her sharp analysis of things and not least her great sense of humour.

Dorothea died in October at her home in Berlin. She will be missed.

*Dieter Kaegi,
Artistic Director, Opera Ireland*



Dietmar Pflegerl

(1943 – 2007)

Director of OI's production of *Tosca* in Spring 2004

Dietmar Pflegerl was Artistic Director of the Theater in Klagenfurt, Austria for the last 15 years. He started his career as a director in Basel in 1970 and directed theatre and opera in many important houses in Germany, Austria and Switzerland. He died in his home town Klagenfurt in May after a long battle against illness.

We all remember that stunning production of *Tosca* Dietmar directed for Opera Ireland in

Spring 2004 when *Tosca* was sung by Stefania Spaggiari and Marcel Vanaud was Scarpia.

We shall never forget that enormous tension in Act II between Floria Tosca and the Head of Police, Scarpia. The entire production was unforgettable, Music Theatre at it's best.

*Dieter Kaegi,
Artistic Director, Opera Ireland*

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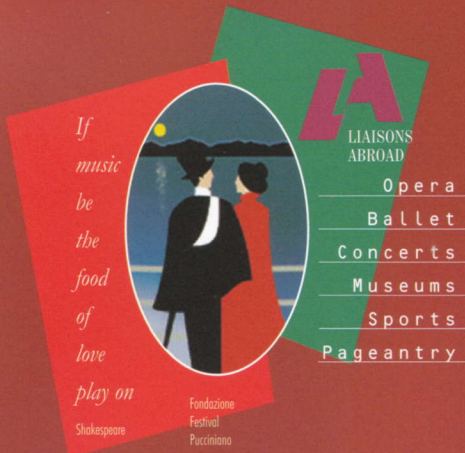
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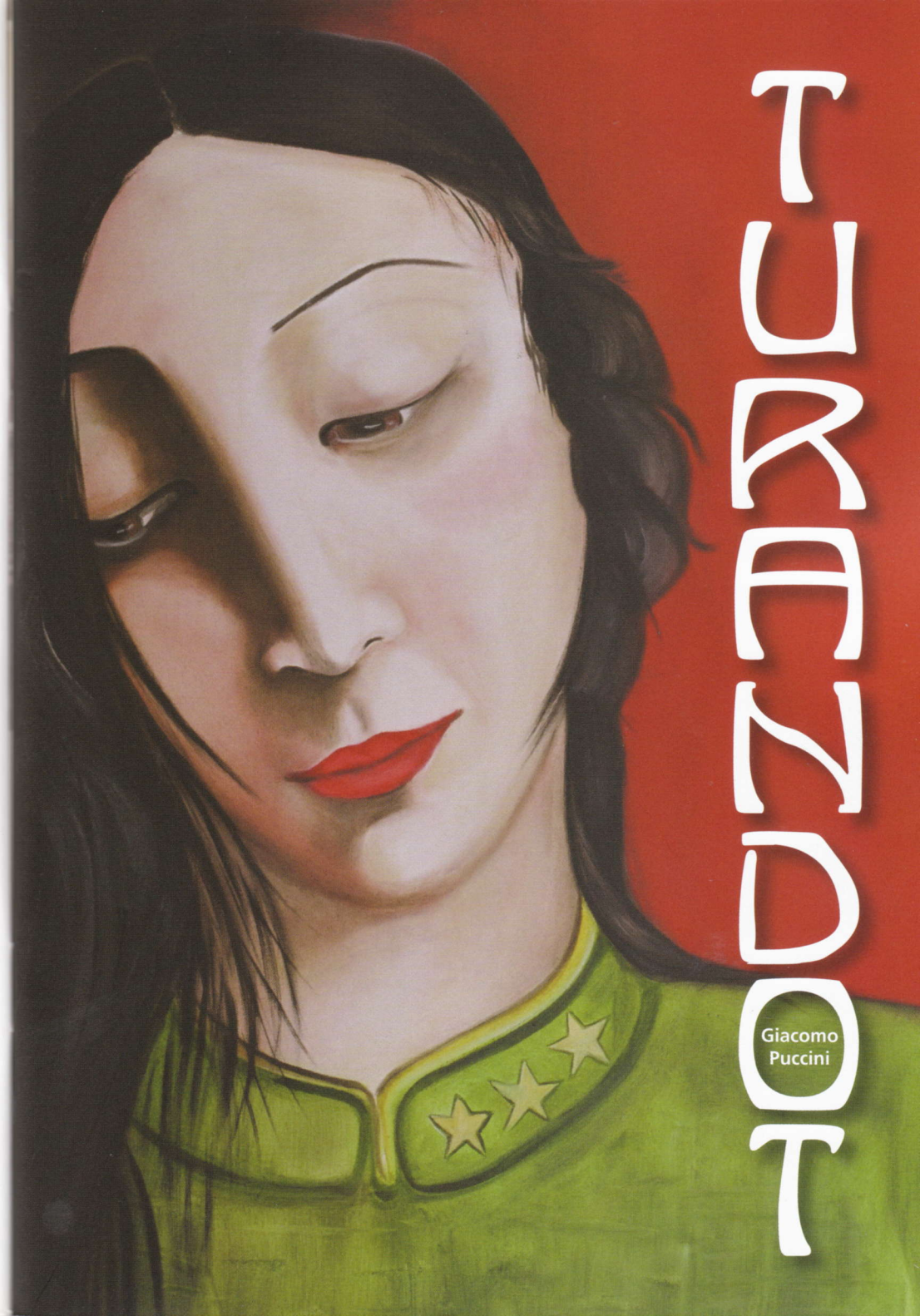
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Puccini

presents

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Giacomo Puccini

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DIRECTOR: Dieter Kaegi

SET & LIGHTING DESIGNER: Paul Keogan

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Gaiety Theatre, Dublin

17, 19, 21, 23 & 25 November 2007

There will be a 20 minute interval after Act I

Surtitle Translation

Jonathan Burton

by arrangement with the Royal Opera, Covent Garden



CAST

TURANDOT

Stefania Spaggiari

ALTOUM

Joe Turpin

TIMUR

Brian Jauhiainen

CALAF

Warren Mok

LIU

Mari Moriya

PING

Enrico Marrucci

PANG

Richard Coxon

PONG

William Saetre

A MANDARIN

Owen Gilhooly

PRINCE OF PERSIA

Niall Morris



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A mandarin announces Princess Turandot's decree: any man who asks for her hand in marriage must answer three riddles. If he fails to do so he will be executed.

Turandot

The plot at a glance

Act I

A mandarin announces Princess Turandot's decree: any man who asks for her hand in marriage must answer three riddles. If he fails to do so he will be executed, a fate that is about to befall the young Prince of Persia. Prince Calaf meets up with his father Timur, exiled from his kingdom and now hiding with the slave girl Liù, who is secretly in love with Calaf. When the moon rises, the Prince of Persia is led out to execution. The crowd begs Turandot to show mercy, but she confirms the sentence of death. Calaf is infatuated by Turandot's beauty. Timur, Liù and the three court ministers Ping, Pang, and Pong, try to restrain him, but to no avail. He strikes the gong three times, thus announcing himself as a new suitor for the hand of the Princess.

Act II

Ping, Pang, and Pong reminisce about the happy times before Turandot began her blood bath. Thirteen suitors have already been executed, and they fear for the future of China. The sound of the court assembling brings them back to reality. The people have come to watch the unknown new suitor's ordeal. Emperor Altoum begs Calaf not to persist, but Calaf three times repeats his wish to submit to the ritual. Turandot

herself now enters and explains the reasons for her conduct: an ancestress of hers was once raped and murdered by an invading foreign horde, and she has set out to avenge this dreadful deed. She poses the riddles, and Calaf successfully answers all three. The horrified Turandot begs her father not to give her to the stranger, but the Emperor says that he is bound by a sacred oath and must keep his promise.

Wishing to win Turandot's love, Calaf sets her a riddle of his own: if she can guess his name before sunrise, she can have his head. If not, she must marry him.

Act III

On Turandot's orders, all the citizens of Peking must spend the night discovering the foreign Prince's name. No one shall sleep until it is found. The three ministers question Calaf themselves. Then Timur and Liù are dragged in, since they have been seen with the stranger. Turandot herself interrogates them. To save the old King, Liù claims that she alone knows the Prince's name. Turandot is amazed at the girl's bravery in the face of torture, and demands to know what gives her the will to resist revealing her master's name. Liù tells her that the secret of her strength is Love; but this is an emotion the icy princess is incapable of understanding. Saying farewell to Calaf, Liù kills herself.



Costume drawing Liù.

It was fortunate for Oedipus that he knew the answer to the Sphinx's riddle: 'What is it that walks on four legs in the morning, two at noon, and three in the evening?', for had he not replied 'Man' the Sphinx would have devoured him alive.

THE RIDDLE OF TURANDOT

Turandot is the quiz opera par excellence

The asking of riddles, the test by questioning, the challenge by conundrum – these are devices used in the arts from time immemorial. Almost always the game is played for high stakes. It was fortunate for Oedipus that he knew the answer to the Sphinx's riddle: 'What is it that walks on four legs in the morning, two at noon, and three in the evening?', for had he not replied 'Man' the Sphinx would have devoured him alive. In mythology and legend, in drama and novel, the hero is confronted with some sort of quiz: he must know a recondite fact, interpret an arcane meaning, or choose the right casket. (One suspects, however, that Portia led Bassanio to the lead casket by winks and hints and sighs.)

Nor is the quiz unknown in the operatic field. Mime is allowed to ask Wotan three questions. Wotan retaliates by asking three, knowing perfectly, well that the dwarf cannot answer the last question. Here is a fixed quiz if ever there was one.

At least the quiz in *Turandot* is an honest one. The prize is the Princess and the stake is the stake on which is impaled the head of the unfortunate suitor who cannot solve the riddles. The results are frightful. Not only does the Prince of Persia lose his head (at the beginning of the opera), but later, as the courtiers Ping, Pang and Pong reminisce, they draw up a list of no fewer than twenty-six previous victims, all princes, all unable to answer the questions, all dead.

Three enigmas are propounded. 'The riddles are three – death is one.' But outside of the opera itself, in the history of its creation, there lies a further enigma, the solution to which we can only guess at. The question is, why did Puccini take so unconscionably long a period to compose this work? What was it that held him back? Why did he, a careful but certainly not a dilatory craftsman, require more than three years to create three-quarters of an opera, in total length a little shorter than *La Bohème*, which he completed in about two and a half years? What were the difficulties which so protracted the task that death intervened?



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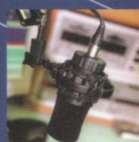
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Turandot could have been, as Puccini intended it to be, the capstone of his edifice. As it is, it is an opera containing astonishing greatness. But it is a capstone with rough edges.

The question is not an idle one. For had the work not progressed at a snail's pace, had he taken no more time with *Turandot* than with the preceding work, *Il trittico*, Puccini might have lived not only to finish the opera but, what is equally important, to make the corrections, the shaping and smoothing and cutting, the adjustments in balance, the clarification of the character of the Princess, in short the creative improvement of detail which a masterpiece requires to make it a masterpiece. *Turandot* could have been, as Puccini intended it to be, the capstone of his edifice. As it is, it is an opera containing astonishing greatness. But it is a capstone with rough edges.

The answer that while Puccini worked on *Turandot* he was a sick man, that the labour proceeded under the shadow of death, is not satisfactory. Health is not a requisite for the completion of great works, as innumerable examples – Watteau and Renoir, Robert Louis Stevenson and Friedrich Schiller – can testify. On the contrary, ill health often acts as a spur. What, then, is the answer?

We must examine the many letters which Puccini wrote to his two librettists, Giuseppe Adami, a successful playwright, and Renato Simoni, another playwright and something of an authority on China; we must read carefully Puccini's other statements about his final aims and ambitions. He wanted to go beyond the "slight" music (the word is his own, spoken in one of his frequent self-deprecating moods) he had composed and produce a work of grand proportions, a new kind of opera, one of epic breadth and seriousness. That seriousness was to be leavened, contrasted with and relieved by comic elements taken from the *commedia dell'arte*. Both elements, the heroic and the comic, were present in the original play of *Turandotte*, written by the eighteenth-century playwright Carlo Gozzi. There the comic figures are four, because the company of actors for which Gozzi wrote included four actors who specialised in comic parts and were masters of improvisation. Puccini reduced the four figures to three and instilled in those three traits of modern nervousness and melancholy, traits which characterised the composer himself.

Ping, Pang and Pong, the three ministers who take so lively a part in *Turandot's* action, emerge as ambivalent characters. Some hint of this development is to be found in a later play, based on Gozzi, by Schiller. The German poet added philosophic seriousness to the comic figures. Puccini knew Schiller's play. But the composer goes further: his three courtiers are mercurial



Chorus costume sketches.



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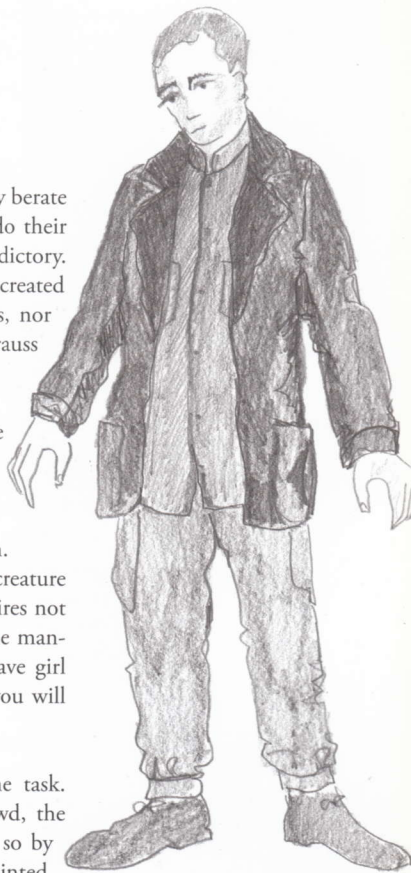


fellows: now sentimental and gentle, now harsh and cynical. They berate Turandot, yet do her bidding; they try to save the Prince, yet do their best to make him betray his secret. They are mystics – and contradictory. Not an easy challenge to meet for a man who had never before created contradictory characters, nor composed music in divided styles, nor attempted to juggle the comic and the tragic masks (which Strauss and Hofmannsthal had done in *Ariadne auf Naxos*).

But there is more: Puccini required a third element. Neither the heroic nor the comic sufficed. He could not altogether abjure the theme which in his previous operas had served as the mainspring of his inspiration. Call her Manon or Mimi or Cio-Cio-San, it was always the same character who accelerated his romantic pen. Without her he could not compose, the charming fragrant little creature who meets love, is destroyed by, it, suffers melodiously, and expires not with a shout but with a sigh. So he added to the old fable of the man-hating goddess the character of Liù, the faithful and loving slave girl with her full heart and blind adoration. Liù, is his invention: you will not find her in Gozzi.

When we have said all that, we still have not catalogued the task. For the first time in any of his operas, Puccini made the crowd, the chorus, a protagonist. It is possible that he was inspired to do so by Moussorgsky's *Boris Godunov*, with which he had become acquainted late in life. Puccini had previously used choruses for musical effects: he had used them well in the third act of *Manon Lescaut* and the second act of *Bohème*. But up to *Turandot* they had always been incidental or atmospheric additions. For the first time the chorus takes part in the action itself, and indeed in the first act of the opera it has the leading role.

Four themes there are: the legendary-icy, the cynical-comic, the softly romantic, and the theme of the people, exotic and barbarous. Two of the themes were new to him, one was familiar, one only half familiar. We can understand why he proceeded so hesitatingly. He may have known that it was the last composition he was to undertake; even before he began it he told his wife that he was suffering strange pains in his chest and had lost his voice. If then it was to be his swan song, Puccini, always exigent with his librettists, turned into a despot who demanded the impossible, scowled at every word and regarded every line of the text with hypercritical eye, changed his mind, fumed, fretted, complained, stopped the work, put it aside, could not rest, started over again. He begged Simoni and Adami: 'Put all your strength into it, all the resources



Costume drawing Kalaf.

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The dramatic plan pivoted on Turandot's conversion into a human being. This was to be accomplished in a final duet, to which the composer attached the utmost importance. 'It must be a great duet. These two almost superhuman beings descend through love to the level of mankind, and this love must at the end take possession of the whole stage in a great orchestral peroration.'

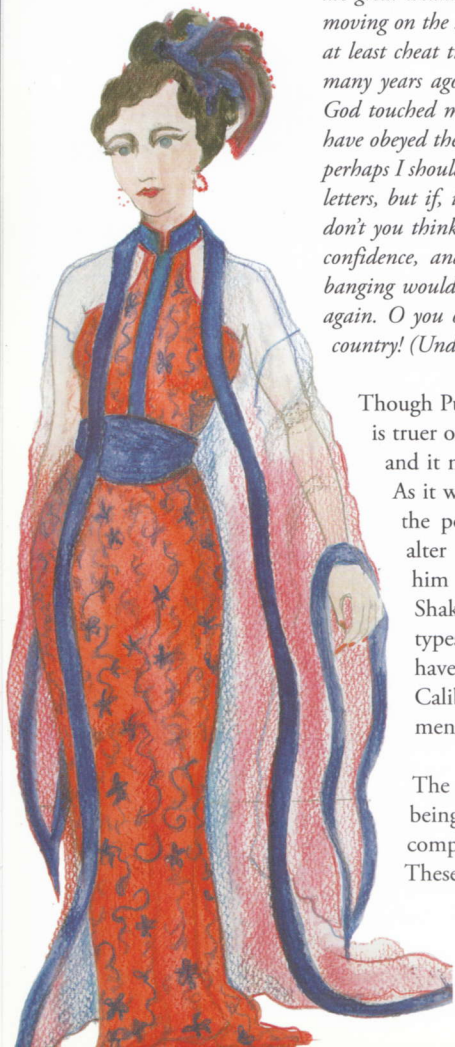
of your hearts and heads, and create for me something that will make the world weep.' He asked Simoni to drink coffee at night. 'You won't be able to sleep and you'll think of *Turandot*.' To quote but one letter out of many:

Costume drawing Turandot.

If I touch the piano my hands get covered with dust. My desk is piled up with letters – there isn't a trace of music. Music? Useless if I have no libretto. I have the great weakness of being able to write only when my puppet executioners are moving on the scene. If only I could be a purely symphonic writer! I should then at least cheat time ... and my public. But that was not for me. I was born so many years ago – oh, so many, too many, almost a century ... and Almighty God touched me with His little finger and said: 'Write for the theatre.' And I have obeyed the supreme command. Had He marked me out for some other task perhaps I should not be, as now, without material ... I get such nice encouraging letters, but if, instead of these, one act of our glittering Princess were to arrive, don't you think it would be better? You would give me back my calm and my confidence, and the dust would not settle on my piano any more, so much banging would I do, and my desk would have its brave array of scoring sheets again. O you of the city, think to more purpose of one who is waiting in the country! (Undated letter to Adami, 1920)

Though Puccini took an active part in the shaping of all his librettos, it is truer of this one than of any other that he virtually wrote it himself, and it might have been a lot easier had he in fact written it himself. As it was, he used to send Adami detailed prose versions, and when the poets returned the verses he was not satisfied or wanted to alter a particular dramatic situation. Ping, Pang and Pong gave him especial trouble. He instructed Adami: 'Do a little of what Shakespeare often does, when he brings in three or four extraneous types who drink, use bad language, and speak ill of the King. I have seen this done in *The Tempest*, among the Elves and Ariel and Caliban.' It is significant that for the first time in his life Puccini mentions Shakespeare in connection with one of his own operas.

The dramatic plan pivoted on Turandot's conversion into a human being. This was to be accomplished in a final duet, to which the composer attached the utmost importance. 'It must be a great duet. These two almost superhuman beings descend through love to the level of mankind, and this love must at the end take possession of the whole stage in a great orchestral peroration.' This he did not live to accomplish.



What a pity! What cause for regret that libretto and music were so long in the making! For had the opera – begun in the summer of 1920 and left unfinished by the winter of 1924 – been truly finished and revised by this genius of the theatre, we might now be in possession of one of the greatest of the music dramas of the twentieth century. Francis Toye says that *Turandot* ‘brings a particularly vivid realisation of what the world lost by Puccini’s premature death.’

Even as it is, *Turandot* is a wonderfully fascinating work and contains some of Puccini’s finest music. Ernest Newman thought that it was the composer’s masterpiece. Similarly, Mosco Carrier, author of a famous critical biography of the composer, believes that *Turandot* ‘represents the consummation of his whole creative career.’

The consummation, yes; but to repeat, not a “finished opera,” neither in the actual nor the psychological sense. Because the conversion of the Princess from an iciness which is so inhuman as to be symbolic to a humanity which Puccini no doubt intended to be as warm and loving as are the hearts of his other heroines – because that conversion is insufficiently motivated and occurs too suddenly, it leaves us but half convinced. Because that all important last scene, which must ‘take possession of the whole stage’, was never finished, we leave the performance with a sense of frustration. Yet *Turandot* is an opera we would not willingly do without. The unfinished can offer artistic satisfaction, as works by Dickens or Schubert, Leonardo or Michelangelo prove.

George R Marek



Turandot and the ending of the Opera

When Puccini died in November 1924, *Turandot* was incomplete. The composer Franco Alfano was asked to complete the opera after the few sketches that Puccini had left for act III.

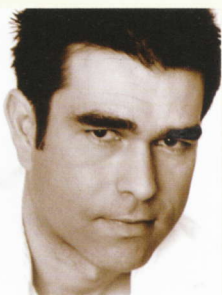
Seventeen months later, on April 25 of 1926, *Turandot* finally opened at La Scala di Milano. Arturo Toscanini (who did not like Alfano’s ending) conducted the premiere but in the third act, at the point where Puccini’s composition finished and where Alfano’s music started, Toscanini laid down the baton, turned to the audience and said :” Qui finisce l’opera, perchè a questo punto il Maestro è morto.” (The opera ends here because at this point the Maestro died).

Like many other opera companies today, we decided to finish our production of *Turandot* with Liu’s death, the musical climax of the opera.

We leave open *Turandot* and Calaf’s destiny. Will he be executed or will he flee, will he get together with *Turandot* and will they stay or maybe leave together? We don’t know.

D. Kaegi

Turandot Biographies



Richard Coxon - Tenor (UK) *Pang*

Richard Coxon's international and national opera engagements have included performances with the Royal Opera, Covent Garden, Florida Grand Opera, Greek National Opera, New Israeli Opera, Theatre Royal de la Monnaie, Opéra de Montréal, Nationale Reisoper, Opera Zuid, English National Opera, Scottish Opera, Opera North and Glyndebourne, Buxton and Spoleto Festivals. His roles include Monostatos, The Painter *Lulu*, Squeak *Billy Budd*, Flute *A Midsummer Night's Dream*, Mr By-Ends *The Pilgrim's Progress*, Gastone *La traviata*, Fenton *Falstaff*, Young Convict *From the House of the Dead*, Nick *The Handmaid's Tale*, Brighella *Aridane auf Naxos*, Italian Tenor *Der Rosenkavalier*, 'The Worker' *La Vida Breve*, Songseller *Il Tabarro*, Jaquino *Fidelio*, Nemorino *L'elisir d'amore*, Narraboth *Salome*, Flavio *Norma*, The Sailor *Tristan und Isolde*, The Steersman *Der Fliegende Holländer*, Bill Flight, Vanya Kudrjash *Katya Kabanova*, Tom Rakewell *The Rake's Progress*, Piquillo *La pèrichole*, Edoardo *Un giorno di regno*, and Lieutenant Bonnet *War and Peace*. Richard Coxon has performed concerts with major orchestras both in Europe and the UK. He has made a number of TV, film and sound recordings. He is a regular guest on BBC Radio 2's Friday Night is Music Night. Future engagements include Nick the Bartender in *La Fanciulla del West* at Grange Park Opera.

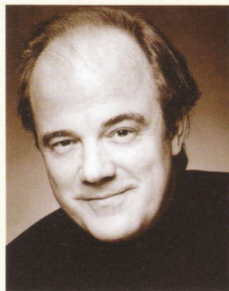


Owen Gilhooly - Baritone (Ireland) *A Mandarin*

Limerick born, Owen Gilhooly trained at London's Royal College of Music and the National Opera Studio. His roles have included Don Fernando *Fidelio*, Father *Hansel and Gretel*, Marcello *La bohème*, Dandini, *La cenerentola* (OTC, Dublin), Capellio, *I Capuleti e i Montecchi* (Grange Park), Elder Ott, *Susannah*; Don Parmenione, *L'occasione fa il ladro* (Wexford Festival), Valentin *Faust* (Opera Ireland), Almaviva *Le nozze di Figaro* (Lyric Opera, Dublin), Philoctetes *Trojan Trilog*y; Eckbert Blond Eckbert (The Opera Group), Figaro *The Barber of Seville* (Savoy Opera) and Falke, *Die Fledermaus* (Scottish Opera). He has sung the *Fauré Requiem* for the Royal Ballet and appeared at the BBC Proms. Recordings and broadcasts include Friday Night is Music Night (BBC Radio 2) and Joyce Songs (RTÉ lyric fm). Current engagements include Figaro *The Barber of Seville* (OTC, Dublin), *The Vanishing Bridegroom* (BBC Symphony Orchestra), *El Retablo de Maese Pedro* (Ulster Orchestra), *Lieder eines fahrenden Gesellen* (London Philharmonic Orchestra), *Carmina Burana* (Bournemouth Symphony Orchestra, Royal Liverpool Philharmonic Orchestra) and *A Sea Symphony* (Tokyo Symphony Orchestra). He represented Ireland at Cardiff Singer of the World 2007.

Brian Jauhiainen - Bass (USA) *Timur*

American bass Brian Jauhiainen has performed in leading theaters in Europe such as the Berlin State Opera, Deutsche Oper Berlin, Frankfurt, Düsseldorf, Hamburg, Lisbon, Monte-Carlo, Nice, Helsinki, Mallorca, Las Palmas and throughout the United States. Previous engagements for Mr. Jauhiainen include the Commendatore in *Don Giovanni* with the Spoleto Festival, USA, New York City Opera, Baltimore Opera, Atlanta Opera, Portland Opera, Kentucky Opera and the The Hawaii Opera Theater, Il Re in *Aida*, and Sparafucile in *Rigoletto* with Orlando Opera; Orlov in the world-premiere of *Guest from the Future* with the Bard Music Festival; Daland in *Flying Dutchman* with the Palm Beach Opera; his debut with the St. Paul Chamber Orchestra in the premiere of Garrison Keillor's and Andrew Stein's comic opera *Mr. And Mrs. Olson*. He recently returned from performing Frere Laurent in *Romeo et Juliette* with Opera Hong Kong, a role he also performed in Shanghai and the Beijing Music Festival; He also performed Sarastro in *Die Zauberflöte* in Beijing; Additional engagements include King Phillip in *Don Carlo* in Riga, Latvia, Dvorak's *Requiem* at the International Festival of Macau; Abimelech in *Samson et Dalilah* with the Florida Grand Opera, Ramfis in *Aida* in Buenos Aires, Timur in *Turandot* in Palma de Mallorca, Lodovico in *Otello* in the Canary Islands and Raimondo in *Lucia di Lammermoor* with the New Orleans Opera.



Enrico Marrucci - Baritone (USA) *Ping*

Enrico Marrucci was born in 1968 in the USA, and after graduating in Chemical Engineering in Naples, started his career with the Spoleto Competition in 1996. After the debut in *Falstaff* (Ford) in Spoleto, he was engaged in several main Italian opera houses, such as Torino, Genova, Trieste, Palermo, Roma, Napoli, Verona, Cagliari, Livorno, and in foreign countries, in Valladolid, Bonn, Vienna etc, sharing the stage with important singers: Carreras, Kabaivanska, Raimondi, Alagna, Dessi, Corbelli, Serra. His repertoire includes roles, such as Malatesta, Belcore, Leporello, Papageno, Marcello, Silvio, Sharpless, Ping, Falke, Escamillo, Valentin, Guglielmo, John Plake, Melitone, but also verdian and other dramatic roles, such as Conte di Luna, Ford, Rigoletto, Ezio, Germont, Macbeth, Don Carlo in Forza, Tonio, the Vilains in Hoffmann. Some of his performances have been released in DVD, with TDK (*L'Elisir d'Amore*) and Deutsche Grammophone (*Pagliacci* with Roberto Alagna) and CD, with Kicco Music (*La Rondine* and *Les Contes d'Hoffmann*). Last season he made his Opera Ireland debut as Dr. Malatesta in *Don Pasquale*. In 2007/08 he will sing Ping in Vienna, Rosenkavalier Faninal in Genova, Marcello in Bonn as well as Carmen Morales (with Mehta) in Florence.





Warren Mok - Tenor (China) *Calaf*

A world renowned Hong Kong Chinese tenor since his European debut in 1987, Warren Mok has been making frequent guest appearances throughout the world, including Deutsche Oper Berlin, Paris Opera, Opera de Nice, Operade Lyon, Opera Australia in the Sydney Opera House, Teatro Colon in Buenos Aires, the Netherlands Opera, Leipzig Opera, Royal Danish Opera, Teatro di Bologna Comunale, Teatro di San Carlos Lisbon, Seattle Opera, Bolshoi Theatre, Orlando Opera, Hawaii Opera Theater, concert halls in New York Carnegie Hall, London Royal Albert Hall, Berlin Philharmonie, and Tokyo Suntory Hall. Mr. Mok has an operatic repertoire of more than 50 roles and has recorded many CD's under the DG, Koch, BMG, and Hugo labels. Mr. Mok recently made his debut with Opera di Roma as Calaf in *Turandot*, and at Teatro Massimo Palermo as Canio in *I Pagliacci*. He is the current Artistic Director of the Macau International Music Festival and Opera Hong Kong.



Mari Moriya - Soprano (Japan) *Liu*

Coloratura soprano Mari Moriya made her MET debut last season as the Queen of the Night in the acclaimed Julie Tamor production of *Die Zauberflöte* conducted by James Levine. She also performed the Queen of the Night with Portland Opera and Pittsburgh Opera and Juliette in *Romeo et Juliette* in Philadelphia. This season Ms Moriya makes her European debut as Liu in *Turandot* with Opera Ireland. She is a soloist with the Caramoor International Music Festival and joins the Opera Orchestra of New York for La Sonnambula. In 2008 she will sing the Queen of the Night for Glyndebourne. In past seasons, Ms Moriya performed the Queen of the Night in concert with the National Symphony Orchestra at the Kennedy Center in Washington and with the Palm Beach Opera. She was the soprano soloist in an all Handel Gala Concert with Connecticut Grand Opera where she also sang her first Susana in *Le Nozze di Figaro*. Other performances have included Elizetta in *Il matrimonio segreto* and Donna Elvira in *Don Giovanni* and Konstanze in *Die Entführung aus dem Serail*. In addition to the above roles Ms Moriya's repertoire includes Lucia di Lammermoor, Zerbinetta in *Ariadne auf Naxos* and Lakme.

William Saetre - Tenor (USA) *Pong*

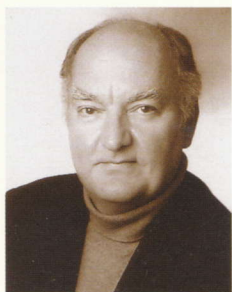
William Saetre, tenor, hails from Minnesota, where he made his operatic debut as the "Witch" in Humperdink's *Hänsel and Gretel* in 1983. Since then, his career has taken him from his home state to the operatic and theatre stages of Paris, Dublin, Amsterdam, Hamburg, Copenhagen, San Francisco, New York, Boston, Dallas, Frankfurt and Vienna among other European and American venues. He made his debut with Opera Ireland in 1998 in Dieter Kaegi's production of *Falstaff* and returned several times thereafter, significantly as the Simpleton in *Boris Gudonov* in 1999. He is currently soloist at the award winning Muisktheater Im Revier in Germany, and frequently appears as guest artist in Seattle and Spoleto in Summer festivals. He is also in demand as guest lecturer and teacher in voice for musical theater, serving on the faculty of the Joop Van Den Ende Academy in Hamburg.



Stefania Spaggiari - Soprano (Italy) *Turandot*

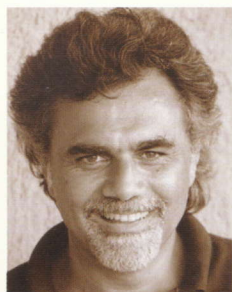
Stefania graduated in Flute and Singing at the Conservatoire of Mantua, then she went on studying with Paolo Barbacini and Claudio Desderi. She's studying with M^o Alain Billard. She made her debut in *Cavalleria Rusticana* at Teatro Comunale of Treviso in the role of Santuzza. At the beginning of 2003 she won the Veronica Dunne International Singing Competition in Dublin. Then she performed Abigaille in *Nabucco* in Terni, and she made her debut in the role of Cio-cio-san in *Madama Butterfly* in Rouen. She made her debut in the role of Aida; another debut in the role of Mimi in *La Bohème* in Seoul. At Teatro Coccia of Novara she performed the role of Turandot. With Opera Ireland she performed Tosca. She performed the role of Turandot at Festival Puccini of Torre del Lago; and then the role of Abigaille in *Nabucco* at Teatro Ponchielli of Cremona. In summer 2006 she performed Aida for Luglio Musicale Trapanese in *Trapani*. Recently she took part to the productions of *Macbeth* at Teatro Filarmonico of Verona and of *Nabucco* at Arena of Verona.





Joe Turpin - Tenor (USA) *Altoum*

Joe Turpin was born in Spartanburg, South Carolina, USA. He studied at the University of North Carolina and Converse College, earning a Bachelors degree in Voice Performance as a baritone. After spending six years in the U.S. Air Force, he began his singing career in Lübeck, Germany as a tenor singing such roles as Florestan, Don Carlo, Turiddu, and Dimitri in *Boris Godonov*. Two years later he changed to the lyric repertoire and sang all of the main Mozart roles: Tamino, Belmonte, Don Ottavio, Ferrando, and Tito, plus Rodolfo, Rinuccio, Alfredo, Cassio, Lenski, and of course the standards, Count Almaviva in *Barber of Seville* and Ramiro in *La Cenerentola*. He has sung in over twenty five different houses in Germany, large and small, and has now returned to Lübeck where he still sings such roles as der Sänger in *Rosenkavalier* and Arminio in *Masnadieri*.



Bruno Dal Bon (Italy) *Conductor*

Bruno Dal Bon graduated at the Conservatory of Milan in 1982. He furthered his education, training with Franco Ferrara and Sergiu Celibidache, later becoming the assistant to Carlo Maria Giulini. He was President and Artistic Director of As.Li.Co. and of Teatro Sociale di Como. As a conductor, he has led the orchestra in productions of *Rita*, *Il Campanello*, *La Gazzetta*, *Don Procopio*, *Madama Butterfly*, and *Il Trovatore* in Como, Pavia and Novara, *La bohème* at the Sala Verdi of Milan, and of *Rigoletto* in Treviso. In 1997, Dal Bon began his collaboration with the Kansai Opera of Osaka where he conducted *Madama Butterfly*, *Il Trovatore*, *Falstaff*, *Tosca*, *Un Ballo in Maschera*, and *Adriana Lecouvreur*. During the 2002-2003 opera season, he conducted *L'Elisir d'amore* at the Opernhaus in Graz, and *Il Trovatore* at L'Esplanade of Saint-Etienne. Dal Bon has most recently led the orchestra in productions of *Turandot* with the Kansai Opera in Osaka, *Il Trittico* of Puccini at the Opernhaus of Graz and *El Retablo de Maese Pedro* and *El amor brujo* of De Falla in Como. He has conducted *La Traviata* for Opera Ireland, *La Bohème* and *Otello* in Osaka, and *Le Villi* in Como.

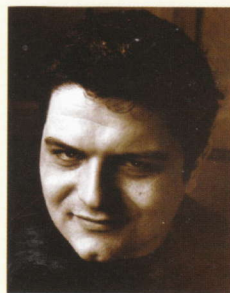
Dieter Kaegi (Switzerland) Director

Dieter Kaegi, Artistic Director of Opera Ireland, has directed twelve operas for the company. Born in Zurich, he studied Musicology and German Literature there and in Paris. After posts at ENO, Zurich and Düsseldorf, he was Director of Productions at the Aix-en-Provence Festival from 1989 to 1998. His recent productions include *Rosenkavalier* and *Freischütz* in Seattle; *Tristan* in Monte Carlo; *Fidelio*, *Idomeneo* and *Figaro* in Copenhagen; *Holländer*, *Guillaume Tell* and *Fidelio* in Liège; *Entführung* and *Roméo et Juliette* in Geneva and Houston; *Rigoletto* in Orange; *Anna Bolena* in Metz; *Lustige Witwe*, *Barbe-bleue*, *Bluebeard's Castle* and Martinu's *Ariane* in Strasbourg; *Fille du Régiment* in St Gallen; *The Golden Cockerel* in Perm; *Aida*, *Otello* and *Giovanna d'Arco* in Lubeck; *Entführung* in Nancy; *Hamlet* in Prague; *Falstaff* at Montepulciano Festival; *Salome* in Belgrade; *Entführung* in Helsinki; *Masnadieri* in Gelsenkirchen and Liege; *Aida* in Erfurt, Monte-Carlo and Seoul; and *Semiramide* for the Rossini Festival in Pesaro, Madrid and Turin. Most recently he directed *Der Rosenkavalier* in Monte-Carlo, *Ariadne auf Naxos* in Bratislava and *Lucia di Lammermoor* in Como.



Paul Keogan (Ireland) Set & Lighting Designer

Born in Ireland, Paul read drama at The Samuel Beckett Centre, Trinity College Dublin and Glasgow University. His recent work includes; *Woman and Scarecrow*, *Homeland* (also set design), and *School for Scandal*, (Abbey Theatre), *Harvest* (Royal Court Theatre, London), *Blue/Orange* (Crucible Theatre, Sheffield), *Born Bad and In Arabia We'd All Be Kings* (Hampstead Theatre London), *The Walworth Farce* (Druid), *Festen*, (Gate Theatre Dublin), *The Sugar Wife* (also set design, Rough Magic), *Woyzeck* (also set design Corcadorca), *Titus Andronicus* (Siren Productions), *Chair*, *Angel Babel* and *Here Lies* (also set design Operating Theatre), *The Makropulos Case*, (Opera Zuid, Netherlands), *The Queen of Spades*, *Madama Butterfly*, *Lady Macbeth of Mtensk*, *The Silver Tassie*, (Opera Ireland), *The Lighthouse*, (Opera Theatre Company), *Susannah*, *Pénélope* and *Transformations* (Wexford Festival Opera) and *The Wishing Well*, (an outdoor projection piece for Kilkenny Arts Festival 1999). Paul is an associate artist of the Abbey Theatre and was the recipient of the Gerard Arnhold Bursary at Wexford Festival Opera 2006.





Joan O'Clery (Ireland) *Costume Designer*

Recently Joan's work has been seen at the RSC Stratford-upon-Avon production of *Macbeth* Summer 07, *Scenes From The Big Picture* at the Waterfront Belfast, *The Big House* at the Abbey Theatre, and on the Coliseum Stage, London, for the hugely successful English National Opera production of *La Traviata* October 2006. Joan has twice been awarded Costume Designer Of The Year by the Irish Times Theatre Awards, for The Pinter Festival at the Gate Theatre Dublin 1997 and for a comedia del'arte production of *Lolita* at The Peacock Theatre in 2002. She has also received 2 further nominations, *Kevin's Bed* in 1998, and *The Wake*, both for The Abbey in 2001. Joan enjoyed a long association with The Abbey Theatre, and has designed the costumes for numerous productions there, including World Premiers by major writers including Seamus Heaney, Brian Friel, Tom Murphy, and Frank McGuinness, and has also worked with many acclaimed directors. Notable Abbey productions include *Hamlet*, *A Doll's House*, *The Dandy Dolls*, *The Shaughraun* (also West End), an all-male version of *The Importance of Being Earnest*, *A Whistle In The Dark*, *The Burial At Thebes* and *The Colleen Bawn*, which transferred to The Royal National Theatre's Lyttleton Stage. Joan has costumed dance pieces *The Rite Of Spring*, *Toupees and Snaredrums* and *Swept* for Cois Ceim Dance Theatre, *Peer Gynt* for The RNT Olivier Stage London, and Copenhagen and the award winning *The Sugar Wife* (Dublin and London) for Rough Magic Theatre Company. Recently she costumed *Honour* for B*spoke Theatre Company at the Samuel Beckett Theatre.



Lutz Schwarz (Germany) *Assistant Director*

After studying law in Passau and Angers, France, Lutz Schwarz, born 1970, attained a degree in opera direction of the Academy of Music and Drama in Hamburg, Germany, with Prof. Götz Friedrich, Peter Konwitschny and Ulf Schirmer. He gained valuable experience as assistant director at several opera houses, including Münster, Erfurt, Vienna and Monte Carlo. Lutz Schwarz has directed several operational productions such as *The School of Wives*, *Hänsel and Gretel*, *Le Cantatrici Villane*, *The Magic Flute*. On the invitation of the Conservatoire National de Strasbourg he worked as guest university lecturer of opera direction. He assisted Dieter Kaegi in staging *Aida* and *Rosenkavalier* in Erfurt, Monte Carlo and Liège and *Don Pasquale* with Opera Ireland last Spring.

Mairead Hurley (Ireland) *Repetiteur*

Mairead Hurley studied piano under Rhona Marshall at the RIAM and music at UCD. Further studies include the repetiteur's course at the London National Opera Studio and a First Class Honours MMus (performance) at the DIT Conservatory of Music and Drama where she works as a full-time repetiteur. She has worked for Opera Ireland every season since winter 1996 and with a repertoire of some sixty operas to date has also worked for Wexford Festival Opera, Opera Theatre Company, Opera Northern Ireland and Lyric Opera. Her work with RTE includes the RTE Proms, RTE Naxos recording of *Aida*, miscellaneous recitals and regular work with both the NSO and the RTE Concert Orchestra. Mairead has officiated at many music festivals throughout the country and also at many Masterclasses - mainly vocal - but also for Gerhard Markson's very successful series of conducting classes in conjunction with the NSO and Dublin Masterclasses. Opera Ireland's annual series of vocal Masterclasses of 2001 culminated in a vocal recital in UCL Concert Hall which saw Mairead partner the international baritone, Sherill Milnes. As part of a DIT/Opera Ireland liaison, Mairead was music director for Mozart's *Da Ponte Triology* presented in the Gaiety Theatre from 2001-2004 and again in 2006 with Dieter Kaegi, Director.



Brigitte Munet (France) *Chorus Director*

Holder of a Musicology Master 1 and holder of Piano, Harmony and Counterpoint awards, she improved her piano playing with Denise Duport in Genève. She studied choir conducting with Michel Corboz at the Conservatoire of Genève. She improved her knowledge with the choir school of the Opera Lyon, New College Choir Oxford and Edouard Higginbottom and also with Jörg Straube in Hannover. She studied conducting with Lutz Köhler at Musikhochschule Hannover. She improved her knowledge with Maestro Marek Janowski and the Monte-Carlo Philharmonic Orchestra, as well as with Maestro Claudio Abbado, the Lucerne Festival Orchestra, the Gustav Mahler Jugendorchester and the Mahler Chamber Orchestra. She was Heinz Hennig's former assistant for the Knabenchor Hannover. She was a choir master in different choir schools : Dôle, Grasse and Saint-Raphaël. She was a choir master at the Conservatoire National de Région de Nice and the Académie de Musique de Monaco.





Pavarotti: the Irish connection



Top: Pavarotti in his hometown opera house in Modena.

Above: Pavarotti at three years old.

After a long, tough battle against pancreatic cancer, the legendary Italian tenor, Luciano Pavarotti, died at his home in Modena on Thursday 6 September.

Dublin played an important role in Pavarotti's career. In the index to his autobiography (*My Own Story*: Sidgwick and Jackson: 1981) there are no fewer than six entries for Opera Ireland's predecessor, the Dublin Grand Opera Society. One of these entries, admittedly, has nothing to do with opera or any other kind of music – the one about his daughters taking riding lessons from Iris Kellett – but the rest are all related to the fact that his first DGOS appearance in 1963 became the springboard from which he was eventually launched on his rise to the mega heights of international stardom.

Not that Dublin was the first place to hear him in this country. That honour might possibly belong to Cork where, according to local legend, he sang as a member of his father's choir at the Cork International Choral Festival in 1957. Whatever about this apocryphal Cork appearance, we know for certain that his first Irish engagement as a professional opera singer was in Belfast, where he sang Pinkerton in three performances of Puccini's *Madama Butterfly* in early May of 1963. His next Irish venue was the Town Hall in Dundalk, on 13 May, for a concert in which he and fellow artists were accompanied on the piano by Napoleone Annovazzi,

the conductor whose name looms large in the history of the DGOS. Then it was on to Dublin for five performances of the Duke of Mantua in Verdi's *Rigoletto* alongside three distinguished colleagues: soprano Margherita Rinaldi, baritone Piero Cappuccilli and bass Plinio Clabassi.

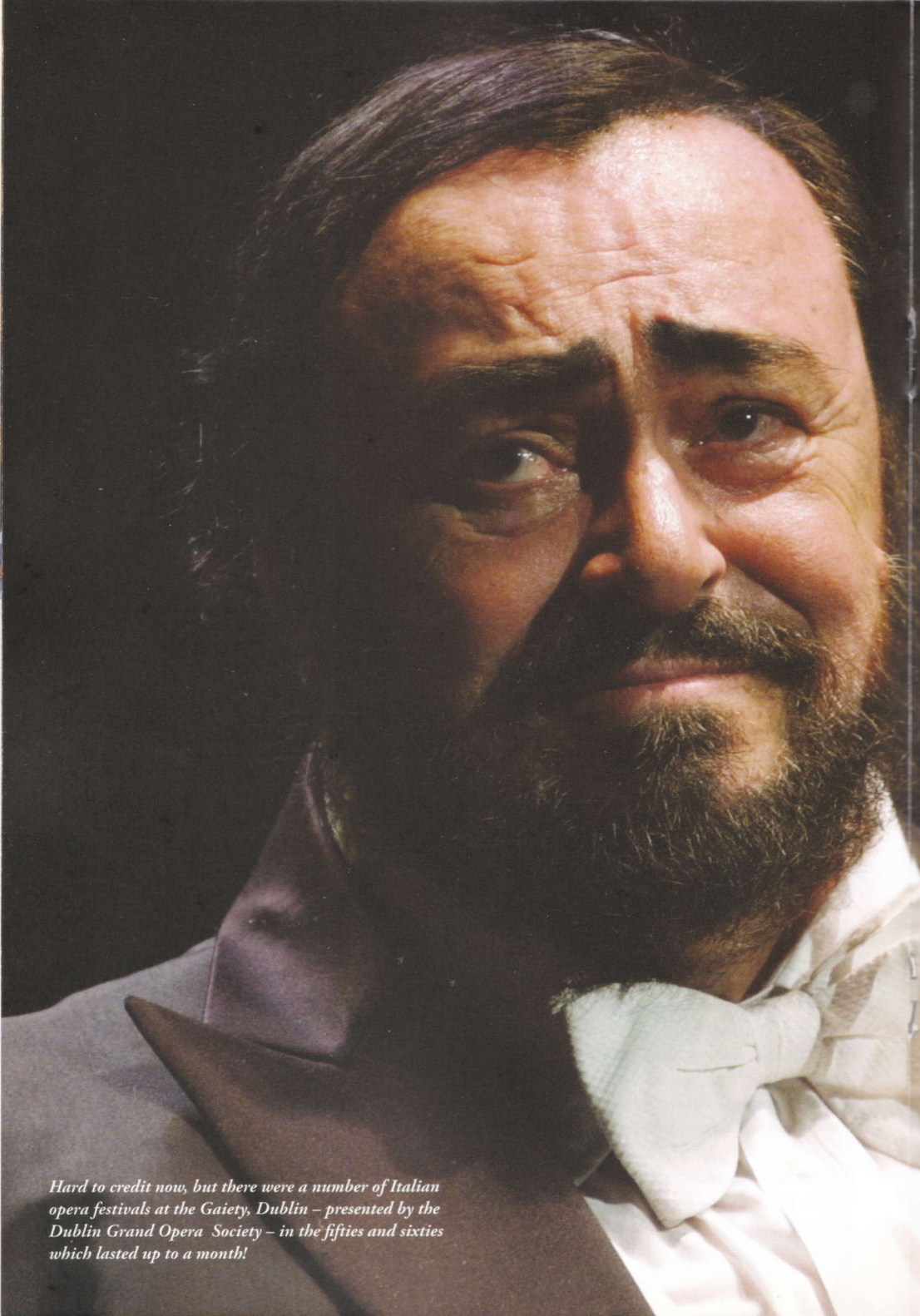
Heady casting, that. But those were heady times for Irish opera-goers, a period when the DGOS could fill the Gaiety for four weeks in the summer with six different productions featuring some of the finest Italian, or at any rate Italian-based, singers of the day. Pavarotti was just the latest in a run of good tenors, his predecessors as the Duke having included such respected names as Alvino Mischiano and Gianni Raimondi. Indeed, that season of 1963, in which the popular Umberto Borsò sang the tenor leads in both *Aida* and *Un ballo in maschera* and the liquid-voiced Ugo Benelli made his debut as Elvino in *La sonnambula*, was actually spearheaded by the appearance of Giuseppe di Stefano. Di Stefano, who gave four performances of Cavaradossi in *Tosca*, was scheduled to sing in *La Bohème* at Covent Garden later in the year – which brings us back, in a slightly roundabout way, to Luciano Pavarotti.

Pavarotti would have achieved stardom no matter what direction his career took. But, like many an artist before and since, it did him no harm to have the luck of being heard by the right people in the right place at the right time. Joan Ingpen, an Irishwoman who was then responsible for casting at Covent Garden, was looking for a tenor to cover for the not always reliable di Stefano as Rodolfo in *La Bohème*. She caught the last of the five DGOS *Rigolettos*, liked what she heard from the tall, pre-flab tenor (at the same time making a mental note of the prowess of the baritone Cappuccilli) and invited him to take the cover job in London. Di Stefano duly obliged by cancelling most of his scheduled appearances, including a live television slot on *Sunday Night at the London Palladium*, all of which opportunities Pavarotti grabbed gratefully.


Two further career boosts followed on from that Covent Garden engagement. The first of these was an invitation to Glyndebourne in 1964 to sing a tenor Idamante in Mozart's *Idomeneo*. It was here, the tenor tells us, that he learned about the merits of singing softly, something nobody in his short career had ever suggested before. He also credits his Glyndebourne sojourn with instilling in him that sense of innate musicality that became such an important part of his performing armoury. Talking to Greek writer Helena Matheopoulos some twenty years after the event, pianist Geoffrey Parsons recalled: 'His style sounded



**In Verdi's *Un Ballo in Maschera*, one of his favourite roles. This was the Metropolitan Opera's 1980 production.
Photo: J Heffernan.**



Hard to credit now, but there were a number of Italian opera festivals at the Gaiety, Dublin – presented by the Dublin Grand Opera Society – in the fifties and sixties which lasted up to a month!



authentically Mozartian ... and of course there was this glorious voice ... a silvery, yet full-bodied sound that possessed a wonderful, sweet quality.'

That 'silvery, full-bodied sound' was the second thing that Richard Bonyng noticed about Pavarotti when he partnered Joan Sutherland in Covent Garden's *La sonnambula* the following year. The first was that the tall tenor was one of the few leading men who could top his wife's height. And tall tenors were high (ouch!) on Bonyng's list of priorities just then as he assembled a roster of singers to make up a company for the Sutherland-Williamson opera tour of Australia. This was the first such operatic tour of that country since Nellie Melba's similar ventures in the early years of the century, when John McCormack was one of the diva's principal tenor partner. The Pavarotti-Sutherland partnership went on to be a long and successful one, both in the opera house and on records. It ended only when their repertoires began to diverge.

Pavarotti came back to Ireland on many occasions. In his second season with the DGOS in 1964 he sang Alfredo in *La traviata*, again opposite Rinaldi, and a thrilling Rodolfo in *La Bohème*. He was here again in December 1979, now a ranking world figure, to sing in two concerts at the Gaiety. Sadly, these concerts came just six weeks after the death of Bill O'Kelly, the long-serving DGOS Chairman who had worked so hard to arrange them. That was the last occasion on which we heard the wonderful voice in a natural acoustic. Thereafter, his Irish concerts became amplified affairs in unsuitable large venues, both in and out of doors.

Pavarotti was now a "megastar", famous as much for his girth as for his singing. The use of his recording of "Nessun dorma" from Puccini's *Turandot* as the theme song to the 1990 World Cup afforded him pop star status. His fame was further boosted by the phenomenal success of the Three Tenors concerts, in which he joined forces with the Spaniards Plácido Domingo and José Carreras to sing popular arias and songs to stadium-sized audiences. The popularity of these concerts, and their spin-off recordings and videos, combined with Pavarotti's warm-hearted showmanship, introduced a vast new audience to the world of opera tenors, if not to opera itself.

The last couple of years saw the tenor embark on a worldwide farewell tour, including two Dublin concerts, that was curtailed by the advent of his illness. His last public performance was the singing of "Nessun dorma" at the opening ceremony of the Winter Olympics in Turin in February last year.

John Allen



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international
irish section**

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*Universal Declaration of Human
Rights, 10th December 1948*

Abridged. Amnesty International Irish Section, 2007

Dead Man Walking

Jake Heggie





oi
Opera Ireland

presents

Dead Man Walking

Jake Heggie

Libretto by Terrence McNally

IRISH PREMIERE

NEW PRODUCTION

Sung in English

CONDUCTOR:	Bruno Ferrandis
DIRECTOR:	Thomas de Mallet Burgess
SET/LIGHTING DESIGNER:	Paul Keogan
COSTUME DESIGNER:	Joan O'Clery
ASSISTANT DIRECTOR & MOVEMENT COACH:	Sue Mythen
STAGE COMBAT COACH:	Paul Burke
REPETITEUR:	Aoife O'Sullivan

RTÉ Concert Orchestra

by kind permission of the RTÉ Authority

Opera Ireland Chorus

(Chorus Director: Brigitte Munet)

Gaiety Theatre, Dublin

18, 20, 22 & 24 November 2007

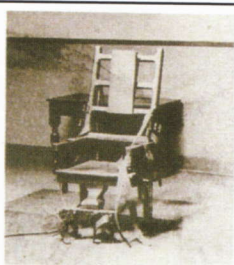
There will be a 20 minute interval after Act I

ACT 1 CONTAINS A SCENE OF AN EXPLICIT ADULT NATURE

CAST

SISTER HELEN PREJEAN:	Charlotte Hellekant
JOSEPH DE ROCHER:	Marcus DeLoach
MRS. PATRICK DE ROCHER:	Virginia Kerr
SISTER ROSE:	Fiona McAndrew
GEORGE BENTON:	Gerard O'Connor
FATHER GRENVILLE:	Paul McNamara
KITTY HART:	Sandra Oman
OWEN HART:	Martin Higgins
JADE BOUCHER:	Deirdre Cooling-Nolan
HOWARD BOUCHER:	Eugene Ginty
MOTORCYCLE COP:	Richard Coxon
OLDER BROTHER:	Andrew Boushell
YOUNGER BROTHER:	Robert Daly
PRISON GUARD 1:	Stephen Fennelly
PRISON GUARD 2:	Derek Ryan
SISTER CATHERINE:	Sarah Guilmartin
SISTER LILLIANNE:	Michaela Chirvase
FIRST MOTHER:	Anne-Marie Sherridan
MRS. CHARLTON:	Jolanta Sambor
ANTHONY DE ROCHER:	Alan Kinsella
TEENAGE GIRL:	Eadaoin O'Donoghue
TEENAGE BOY:	Andrew McGill Coggins
JIMMY:	Tadhg Kinsella
STENOGRAPHER:	Anne Murray
NURSE:	Sarah McCourt
PARALEGAL:	Lorcan O'Byrne
SHERRIF 1:	Loic Guguen
SHERRIF 2:	Dean Power





"IS GOD VENGEFUL,
DEMANDING A DEATH
FOR A DEATH?
OR IS GOD

COMPASSIONATE,
LURING SOULS INTO LOVE

SO GREAT THAT
NO ONE
CAN BE CONSIDERED
'ENEMY?'"

(SISTER HELEN PROGRAM)

Dead Man Walking

The plot at a glance

Prologue: A brutal rape and double murders are perpetrated by the De Rocher brothers Anthony and Joseph.

Act I

Scene 1: At the mission run by the Sisters of St Joseph of Medaille, Sr Helen Prejean tells Sr Rose that she has corresponded with Joseph De Rocher, who is now a prisoner on Death Row in Angola State Prison, and has agreed to be his spiritual advisor

Scene 2: As she drives to the prison, Sr Helen muses on her acceptance of De Rocher's offer and has an encounter with a speed cop.

Scene 3/4: Sr Helen meets the cynical prison chaplain Father Grenville and the warden George Benton. Both of them claim that De Rocher is unreachable, and they question her decision to associate with him

Scene 5: Warden Benton and Sr Helen walk through Death Row to reach the visiting room.

Scene 6: Sr Helen and De Rocher come face to face. He asks her to speak on his behalf at the pardon board hearing, and she assures him that she will.

Scene 7: At the pardon board meeting, Sr Helen meets De Rocher's mother and two of his younger brothers, who plead with the pardon board on his behalf. One of Joseph's victims' parents lashes out at her in anger.

Scene 8: In the parking lot, the four parents of De Rocher's victims speak angrily to his mother and to Sr Helen. The parents accuse her of not understanding their pain and sorrow. Word comes that De Rocher has not been pardoned. Barring intercession from the State Governor, he will die.

Scene 9: De Rocher is angry, and rejects Sr Helen's suggestions to confess his crime.

Scene 10: Sr Helen begins to hear voices in her head telling her to stop attempting to help Joseph De Rocher. The warden tells her that the Governor has refused to act to save him.

Act 2

Scene 1: A guard tells De Rocher that his execution date has been set.

Scene 2: In her bedroom, Dr Helen wakes up in terror from a nightmare, alarming Sr Rose, who begs her to stop working with De Rocher. The two nuns pray for the strength to forgive De Rocher.

Scene 3: On the evening of the execution, De Rocher admits to Sr Helen that he is afraid. She reassures him, urging him to confess. Once again he refuses.

Scene 4: Mrs De Rocher enters with her two younger sons. She tells Joseph that she still believes he is innocent. As the guards lead Joseph away, she thanks Sr Helen for all that she has done

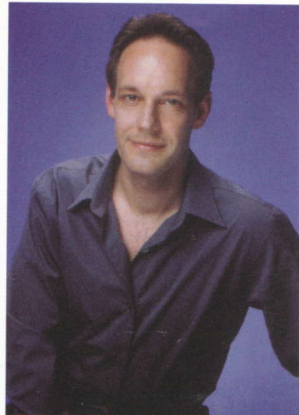
Scene 5: Outside the Death House, Helen speaks with the victims' parents. Owen Hart, the father of the murdered girl, tells her that he and his wife have separated due to the stress they have felt. Helen attempts to console him; they agree to part as "Fellow victims of Joseph De Rocher".

Scenes 6/7: Helen and De Rocher converse for one last time. Once again she attempts to get him to confess to the murders. This time, he breaks down and tells her the whole story. She says she forgives him, and that she will be "the face of love" for him. Fr Grenville begins the final preparations for the execution.

Scene 8: March to the execution chamber. Protesters sing the Lord's Prayer and Sr Helen reads a passage from the Bible. The warden asks De Rocher if he has any last words. He asks forgiveness from the parents of the murdered teenagers. He dies thanking Helen once again for her love; the opera ends as she stands over his body and sings her hymn one last time.



Prisoner costume sketch.



An Important American Composer

'Dead Man Walking makes the most concentrated impact of any piece of American music theatre since West Side Story over 40 years ago.' That was the *Guardian's* verdict on Jake Heggie's powerful opera after its premiere in San Francisco in October 2000. Since then, Heggie has composed three further stage works: *The End of the Affair* (Houston 2004), *At the Statue of Venus* (Denver 2005) and *To Hell and Back*, commissioned by the San Francisco-based Philharmonia Baroque Orchestra and premiered under Nicholas McGegan last year. Upcoming theatre commissions include new works for the New York Metropolitan, Houston Grand Opera, San Francisco Opera and a major new opera with Gene Scheer, that will be produced jointly by Dallas Opera and San Francisco Opera.

Composer and pianist Jake Heggie was born in West Palm Beach, Florida, in March 1961. From the age of two he was raised in Ohio and later in California, where he had his first composition lessons from Ernst Bacon in Orinda. After two years in Paris he went to UCLA where he studied piano with Johana Harris and composition with Roger Bourland, Paul DesMarais and David Raksin.

Heggie's major compositions also include a cello concerto (*Holy the Firm*) commissioned by the Oakland East Bay Symphony for cellist Emil Miland, and the song cycles *The Deepest Desire* (poetry by Sister Helen Prejean) *The Starry Night* (poetry by Anne Sexton, Van Gogh and Emily Dickinson), *Statuesque* and *Rise and Fall* (both settings of poetry by Gene Scheer), *Here and Gone* (poetry by Vachel Lindsay and A E Houseman) and *Winter Roses* (poetry by Raymond Carver, Charlene Baldridge, Frederica von Stade and Emily Dickinson). He has also composed over 200 songs as well as orchestral and chamber works.

In 2005-06, Jake Heggie was the recipient of a Guggenheim Fellowship. In 1998 he was appointed composer in residence to the San Francisco Opera in the city where he now lives.

www.jakeheggie.com

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A Word from Sr. Helen Prejean CSJ

I love the opera. I love the way it captures essential human conflicts: love or hate, compassion or vengeance, redemption or condemnation. All of life's deepest struggles are in this opera. Guided by Heggie's probing music, it takes us into places of our hearts that we don't even know we have. I was amazed watching my story unfold on the stage – but I'm only a window: through my journey the audience goes on its own spiritual journey. In the prologue everyone is witness to an unspeakable crime and everyone knows who did it, and then when we meet him, brash and unremorseful, we want to see him executed for his terrible crime. There is no question as to guilt or innocence, so all the energy of the audience gathers around the outrage we feel about the crime and wanting to see 'justice' done. But when the killer's mother begins to sing before the Board of Pardons for her son's life, we are all brought into a terrible moral dilemma: by killing the killer are we achieving 'justice' or are we creating another victimised family? I could hear the audience breathing. And then, as 'justice' is enacted before our eyes and we all witness the execution of the killer (an opera with a minute and a half of silence), our moral dilemma is compounded. So now the state has killed in our name – and where are we now? Have we achieved 'justice' and cleansed ourselves, or have we become crass imitators of violence, killing the killer?

I love the opera because it is clean and spare and pure and brings us into the deepest recesses of



All of life's deepest struggles are in this opera. I was amazed watching my story unfold on the stage – but I'm only a window: through my journey the audience goes on its own spiritual journey

our own hearts. At heart, this opera is about the search for redemption – everybody's redemption. That's mostly why I am so moved by it. From the beginning I told McNally and Heggie that I'd trust them to compose the opera if they wove into its centre the quest for redemption.

They got it. They really got it. And I could tell by the stillness in the auditorium and the tumultuous applause at the end that the audience also really gets it. I hope the opera is performed in every city in the world. Its theme is bigger and deeper than the question of the death penalty. It helps us journey into the deepest places of our hearts where we struggle with hurts and forgiveness, with guilt for our failings and the need for redemption.

Sister Helen Prejean CSJ

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An American Opera for Today

American opera houses are too often thought of, especially by Europeans, as cherishers of the old and enemies of the new. But that stereotype, which was never entirely accurate in the first place, has now become increasingly false. In recent years, opera houses in New York, Chicago, Houston and San Francisco, among others, have provided a regular showcase for living composers such as William Bolcom, John Corigliano, John Harbison, André Previn and Conrad Susa to write new works for the stage.

Jake Heggie's opera *Dead Man Walking*, which was premiered at the San Francisco Opera on October 7, 2000, has made itself into one of the instant centrepieces of this recent flowering of new American opera. It is without doubt a distinctively American work, and it proclaims itself as such in every bar and line.

Dead Man Walking is Heggie's first opera, and it very obviously marks a milestone in the composer's emergence before a wider audience. But Heggie has been building up to this operatic moment. He has made his reputation primarily as a composer of song. His work has been taken up by almost all the luminaries of the current generation of American vocal recitalists, including Susan Graham, Frederica von Stade, Renee Fleming, Jennifer Larmore and Dawn Upshaw. The association with von Stade has been especially important, yielding three song cycles, two works for chorus and mezzo solo, and a group of orchestral songs. Two of the cycles, *On the Road to Christmas* and *Paper Wings*, feature songs with words written by the singer herself.

Dead Man Walking is also Terrence McNally's first opera libretto, though it is far from being the first attempt to lure McNally, who is one of America's most productive and successful stage writers, into such a task. But where Leonard Bernstein and others failed to coax a libretto from McNally, Heggie and the San Francisco Opera general director Lofti Mansouri succeeded.



Chorus costume sketches.

In a certain sense also, as the critic Peter Conrad wrote, all operas are 'a song about love and death'. But Dead Man Walking is exceptional among all these works in being a song engaged with the meaning of love and death in the composer's own time and country.

Inevitably, much of the immediate stir created by the opera can be explained by its potent subject-matter. This portrayal of a man who faces and eventually suffers the death penalty is a story which illuminates one of the most emotive public issues in today's United States.

Between 1976, when capital punishment was re-authorised by the US Supreme Court, and the premiere of Heggie's opera in 2000, 667 people were executed in the US, more than a third of them in Texas, and 26 of them in Louisiana, where the opera is set. Joe De Rocher, the 'dead man' of the opera, is a fictional victim, a composite character drawn from several of the Death Row prisoners whom Sister Helen Prejean wrote about in her remarkable 1993 book *Dead Man Walking: An Eyewitness Account of the Death Penalty in the US*, on which the opera is based.

Operas have been set in prisons before, of which Beethoven's *Fidelio* and Janáček's *From the House of the Dead* are two of the more obvious. There have been onstage operatic executions as well, in works as dissimilar as *Tosca*, Billy Budd and, stretching a point, *Aida*. Offstage executions play an important, not to say terminal, role in works such as *Andrea Chénier* or *Salome*.

In a certain sense also, as the critic Peter Conrad wrote, all operas are 'a song about love and death'. But *Dead Man Walking* is exceptional among all these works in being a song engaged with the meaning of love and death in the composer's own time and country. At the close of the first performance in San Francisco, some members of the audience wept openly. Outside the War Memorial Opera House in Van Ness Street, opponents of the death penalty mounted a torchlight vigil, which Sister Helen herself joined after the curtain came down.

Can any opera composer ever have written so directly topical an opera? It is difficult to think of one. Given this context, therefore, one of the most striking aspects of Heggie's opera is that it is so universal as well as so specific, and that it is so reflective rather than crudely polemical.

Death dominates and pervades the entire work, from the savage murder scene in the prologue, which leaves no question about Joe De Rocher's

Sister Helen's costume sketch.

If the most overwhelming scene in the theatre is, appropriately, the execution, the scene which comes closest to it – and which draws some of Heggie's finest music – is the sextet between the victims' parents, Sister Helen and De Rocher's hapless mother.

guilt, to the latter's final execution by lethal injection, which is enacted in a near silence which seems to go beyond even the ability of music to express.

But song is there too, in the unaccompanied gospel hymn which begins and ends the opera, as well as more generally – and so is love. Perhaps no single moment shows more clearly that Heggie's opera is rooted in the spirit of Sister Helen's book than the stripped-bare profundity of the final exchanges between the two central characters. 'I love you', sings De Rocher in his final words as he is strapped to the execution table. 'I love you, too', Sister Helen responds.

Dead Men Walking is not an 'anti-death penalty; opera in an agitprop sense, perhaps to some people's frustration. It works as a drama precisely because it catches subtleties and nuances, and sometimes oven humour, within and around its compelling central theme. De Rocher is not a nice man or even a martyr. The Death Row prisoners are scary, not noble. The prison governor is caught between keeping order and wanting to behave decently. And the most immediately accessible characters in the drama are the victims' parents, who continually confront Sister Helen with their own terrible losses.

If the most overwhelming scene in the theatre is, appropriately, the execution, the scene which comes closest to it – and which draws some of Heggie's finest music – is the sextet between the victims' parents, Sister Helen and De Rocher's hapless mother. 'You don't know what it's like', the parents sing in a series of heartbreaking overlapping lines. They are right. Sister Helen doesn't know, although she is learning. Moments like this make the opera truly dramatic.

Heggie is an unabashed melodist. His writing is emotionally charged and atmospheric, betraying varied influences from Mussorgsky to Janáček. and from Ravel to Britten. But this is ultimately an American work. Like the very best of the American school, Heggie's opera aims to be experienced and appreciated by a wide audience, not an elite one. Quite apart from its exceptionally profound subject, there is a sweep and ambition to *Dead Man Walking* which only a small minority of debut operas can rival.

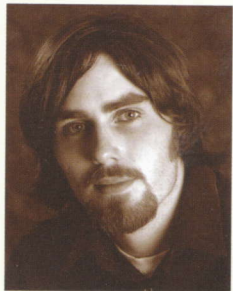
Martin Kettle



NIGHTDRESS

SISTER HELEN PREJEAN
DEAD MAN WALKING

Dead Man Walking Biographies



Andrew Boushell - Tenor (Ireland) *Older Brother*

Andrew Boushell is an honours graduate of the BMus course at the D.I.T Conservatory of Music and Drama, where he continues to study voice with Deirdre Grier-Delaney and repetiteur Mairead Hurley. He has participated in masterclasses with Robert Alderson, Donald Maxwell and Dennis O'Neill. He is a member of the Opera Ireland chorus and recently took part in their productions of Verdi's *La Traviata*, Gounod's *Faust* and Puccini's *La Boheme*. He recently performed the role of The Young Collector in Opera Ireland's Irish premiere of Previn's *A Streetcar Named Desire*. His oratorio repertoire includes Puccini's *Messa di Gloria*, Britten's *Rejoice in the Lamb*, Mozart's *Coronation Mass*, Haydn's *Nelson Mass* and Bach's *Christmas Oratorio*. Andrew has also performed the roles of Basilio in Mozart's *The Marriage of Figaro* and Lensky in Tchaikovsky's *Eugene Onegin* at the D.I.T Night at the Opera in the National Concert Hall. Recently, Andrew also performed the role of Ferrando in Mozart's *Così fan Tutte* in a joint production between the D.I.T and Opera Ireland.

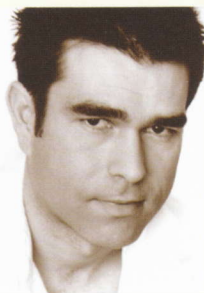


Deirdre Cooling-Nolan - Contralto (Ireland) *Jade Boucher*

Deirdre Cooling Nolan has performed regularly with Opera Ireland and DGOS since her debut in *La Gioconda* in 1984. Her most recent roles with Opera Ireland have been in *The Silver Tassie*, *Jenufa* and *Rigoletto*. Winner of many awards including the first Golden Voice of Ireland, she was named female vocalist of 1997 by the Vocal Heritage Society of Ireland. She has sung with all the major societies in, among others Handel's *Messiah*, all Bach's major Oratorio's, Mozart's *Requiem* and other masses, Verdi's *Requiem* and Beethoven's *Missa Solemnis* Choral Symphony and *Mass in C*. Deirdre sang two roles in NYOI's acclaimed tour of Wagner's Ring Cycle. She also has a wide experience of operetta and G&S. Deirdre has a keen interest in 20th and 21st century music and has been alto soloist in many premiers including works by Irish composers such as John Buckley's *De Profundis*, Jerome de Bromhead's *Hy Brazil* and James Wilson's *A Passionate Man*. In 2005 she premiered the role of Valerie (the Mother) in Gerald Barry's Opera *The Bitter Tears of Petra Von Kant* which is recorded on the Naxos label. Following this season with Opera Ireland she will sing the role of another Mother in Humperdinck's *Hänsel and Gretel* for RTE. In April 2008 she will take part in a concert performance of *Salome* also for RTE.

Richard Coxon - Tenor (UK) *Motorcycle Cop*

Richard Coxon's international and national opera engagements have included performances with the Royal Opera, Covent Garden, Florida Grand Opera, Greek National Opera, New Israeli Opera, Theatre Royale de la Monnaie, Opéra de Montréal, Nationale Reisoper, Opera Zuid, English National Opera, Scottish Opera, Opera North and Glyndebourne, Buxton and Spoleto Festivals. His roles include Monostatos, The Painter *Lulu*, Squeak *Billy Budd*, Flute *A Midsummer Night's Dream*, Mr By-Ends *The Pilgrim's Progress*, Gastone *La traviata*, Fenton *Falstaff*, Young Convict *From the House of the Dead*, Nick *The Handmaid's Tale*, Brighella *Aridane auf Naxos*, Italian Tenor *Der Rosenkavalier*, 'The Worker' *La Vida Breve*, Songseller *Il Tabarro*, Jaquino *Fidelio*, Nemorino *L'elisir d'amore*, Narraboth *Salome*, Flavio *Norma*, The Sailor *Tristan und Isolde*, The Steersman *Der Fliegende Holländer*, Bill Flight, Vanya Kudrjash *Katya Kabanova*, Tom Rakewell *The Rake's Progress*, Piquillo *La périchole*, Edoardo *Un giorno di regno*, and Lieutenant Bonnet *War and Peace*. Richard Coxon has performed concerts with major orchestras both in Europe and the UK. He has made a number of TV, film and sound recordings. He is a regular guest on BBC Radio 2's Friday Night is Music Night. Future engagements include Nick the Bartender in *La Fanciulla del West* at Grange Park Opera.



Marcus DeLoach - Baritone (USA) *Joseph De Rocher*

Baritone, Marcus DeLoach has established himself in the areas of opera, concert, and cross-over. Since 2000, at New York City Opera, he has performed Count Almaviva in *Le Nozze di Figaro*, Satyr / Citheron in *Plattée*, Slim in *Of Mice and Men*, and many other principal roles. He has additionally performed Schaunard in *La Bohème* at Seattle Opera, Harlekin in *Ariadne auf Naxos* at Des Moines Metro Opera, Papageno in *Die Zauberflöte* with the Kalamazoo Symphony, The Narrator in *Paul Bunyan* with Central City Opera, Ping in *Turandot* at the Hollywood Bowl, and five seasons at Opera Theatre of St. Louis. Concerts include appearances with the Chamber Music Society of Lincoln Center and the Marilyn Horne Foundation. In 1997 he was named the 1st place winner of the inaugural Wigmore Hall International Song Competition. Mr. DeLoach has toured with the rock band Trans-Siberian Orchestra and recently authored his first opera libretto *The Train Ride* with music by Jeff Grace.





Stephen Fennelly - Bass (Ireland) *Prison Guard 1*

Stephen is a multiple Scholarship winning student from the Royal Irish Academy of Music. Most recently he has been under the stewardship of such vocal Luminaries as Philip O Reilly and Frank O Brien. Stephen has performed with all of the major ensembles and orchestras in Ireland including the National Symphony Orchestra, the RTE Concert Orchestra and The Irish Chamber Orchestra. With Opera Ireland and Anna Livia, Stephen has performed in many productions with highlights including the Irish Premiere of *The Silver Tassie* by Mark Anthony Turnage, Shostakovich's *Lady Macbeth of Mtsensk*, and *La Rondine* by Puccini, in which he played the role of Crebillon. In 2006 he was invited to perform at the Wexford Festival Opera, where he took part in a specially prepared edition of Donizetti's *Don Gregorio*. This year he also made his debut with The Opera in the Open Series at Wood Quay in Dublin where he played the role of Apollo in Glucks' *Alceste* in an open air production. As a concert bass soloist he has sung in a number of Mozart and Schubert Masses as well as the Requiems of Bruckner, Faure and Mozart with various choral societies throughout the North and South of Ireland. Since 2002 he has been a full time member of the National Chamber Choir of Ireland and is currently their board representative.



Eugene Ginty - Tenor (UK) *Howard Boucher*

Eugene Ginty started singing whilst reading Music at Durham University and to date has performed more than fifty operatic roles. He made his American debut as Tamino in *The Magic Flute* in Boston in 1995, and has also performed in Japan, China, Hong Kong and throughout Europe. He has performed many roles for OTC, including Sandy/Officer 1 in *The Lighthouse* (1998, 2001), Tamino in *The Little Magic Flute* (2001), Lukas in *The Kiss* (2002), Mayor in *Hamelin* (2003) and Taco in *Vera of Las Vegas* (2004). In the UK he has worked for ENO, ETO, Opera North, Opera Holland Park, Garsington Opera, Almeida Opera, Opera Restored and Scottish Opera. He is also in demand in Oratorio, and recently performed Beethoven's Ninth Symphony at the Royal Albert Hall. Future engagements include Beethoven *Mass in C* in London. Recordings include *Der Rosenkavalier* (Major-Domo/ Landlord) for Chandos, and a live CD recording from the Barbican of *Tristan und Isolde* (Hirt) with the BBC Symphony Orchestra released last year.

Charlotte Hellekant - Mezzo-soprano (Sweden)

Sister Helen Prejean

Swedish mezzo-soprano Charlotte Hellekant has an extensive operatic repertoire ranging from Cornelia, Ino and Orfeo to Marguérite, Niklausse, Carmen and Charlotte and is also highly praised as an interpreter of contemporary roles. Charlotte has appeared frequently on both sides of the Atlantic. In Europe at the Salzburg, Aix-en-Provence and Glyndebourne Festivals, Berlin's Deutsche and Komische Oper, in Paris at the Châtelet, Bastille and Théâtre des Champs-Élysées, and with the Netherlands Opera, De Vlaamse Opera, English National Opera, Zurich Opera and Stockholm's Royal Opera. In North America with the Washington Opera, Canadian Opera Company, Lyric Opera of Chicago and New York's Metropolitan Opera. A much-recorded artist and a highly sought after concert performer, Charlotte Hellekant has worked with such great conducting names at the late Sir Georg Solti, Christoph Eschenbach, Esa-Pekka Salonen, Kent Nagano and Valery Gergiev.



Martin Higgins - Baritone (Ireland) Owen Hart

Martin Higgins, who sings regularly with Opera Ireland, was born in Dublin and studied there with Veronica Dunne, in Sienna with Carlo Bergonzi and at the National Opera Studio in London. He has also sung with Castleward, Co-Opera, Anna Livia, OTC, WNO, Scottish Opera, Chelsea Opera Group and Opera Europa at Holland Park, Stowe Opera, Opera Interludes and Scottish Opera-Go-Round. His repertoire includes Publio in *La clemenza di Tito*; Malatesta in *Don Pasquale*; Sid in *Albert Herring*; Mozart's Guglielmo and Alfonso, Germont in *Traviata*; Marcello and Schaunard in *Bohème*; Sharpless in *Butterfly*; Rambaldo in *La Rondine*; Silvio in *Pagliacci*; Bernadino in *Benvenuto Cellini*; Enrico in *Lucia*; Belcore in *L'elisir d'amore*; Figaro and Bartolo in *Il barbiere di Siviglia*; Escamillo in *Carmen*; Robert Harley in Wilson's *A Passionate Man*; Roucher and Fouchier Tenville in *Andrea Chenier*; and the title role in *Eugene Onegin*. He also has wide experience of operetta and has sung frequently in recital and oratorio.





Virginia Kerr - Soprano (Ireland) **Mrs. Patrick De Rocher**

Virginia Kerr is one of the most distinguished Irish sopranos of her generation, equally well known on the operatic stage, concert and oratorio platform and as a recitalist. She has sung with many of the world's leading orchestras and her operatic and concert performances have taken her throughout the world. Nearer home she has sung with the Royal Opera House Covent Garden, Scottish Opera, Opera North, Opera Ireland, Opera Theatre Company, Leipzig Opera, Opera de Nantes and Glyndebourne Festival Opera. Virginia is a fine exponent of 20th century music and has given numerous world premieres including LeFanu's *The Wildman* (Aldeburgh Festival) and Victory's *Ultima Rerum* (N.C.H. Dublin), a work that was subsequently recorded on the Naxos label. Irish premieres include Schoenberg's monodrama *Erwartung*, and Sir Michael Tippett's *Byzantium*, in the presence of the composer, with the National Symphony Orchestra. Virginia appears regularly on the concert platform as featured soloist with both the National Symphony and the R.T.E. Concert Orchestras, has been a guest presenter for R.T.E. Lyric FM, and was appointed chairperson of the Board of Opera Theatre Company; Ireland's national touring opera company, in 2004. Virginia has just released her first solo C.D. "My Heart and I" recorded with the R.T.E. Concert Orchestra conducted by Robert Dean.



Fiona McAndrew - Soprano (Ireland) Sister Rose

A native of Ireland, Fiona grew up in Australia. After gaining a first class honours degree in psychology, she won a post-graduate scholarship to the Opera Course at Guildhall School of Music & Drama where she won numerous awards. Recent work includes Anne Sexton in an award winning production of *Transformations* at Wexford Opera Festival, Violetta *Traviata* for Lyric Opera, Dublin and the title role *Lucia Di Lammermoor* for Lyric Opera San Antonio, Texas. She recently made her debut with the RTE Concert Orchestra/Lyric FM broadcasts and sang Mozart's *Requiem* at the National Concert Hall. Opera credits include Marie *La Fille Du Regiment* for English Touring Opera, Lady Harriet *Martha* for Castleward Opera, Fiordiligi *Così Fan Tutte* for Holland Park Opera, Woglinde *Das Rheingold* at the Covent Garden Festival, La Fée *Cendrillon* and Prima Donna *Viva La Mamma* for Central Festival Opera, Isabella *L'inganno Felice* in concert for the Rossini Opera Festival. Fiona created the soprano role in *My Love, My Umbrella* for Opera Theatre Company, Dublin. Concert highlights include *Christmas Oratorio* for Northern Sinfonia, *Friday Night Is Music Night* for BBC Radio and Reich *Tehillim* in Dresden.

Paul McNamara - Tenor (Ireland) *Father Grenville*

From Limerick, Paul McNamara is an honours music graduate of UCC. He has been the recipient of many prizes and awards including the Bayreuth Bursary of the British Wagner Society. Furthermore he was one of eight finalists in Seattle Opera's inaugural International Wagner Competition 2006. His recent engagements in Ireland include Guido Bardi in Zemlinsky's *Eine florentinische Tragödie* and Mitch in André Previn's *A Streetcar Named Desire* with Opera Ireland and Beethoven's IX Symphony with the RTÉ NSO to celebrate the 25th anniversary of the opening of the NCH. International appearances include the title role in Mozart's *Idomeneo* with Cape Town Opera, the tenor roles in Janáček's *Cunning Little Vixen* in Brno, and numerous roles in Germany including Tichon in Janáček's *Káťa Kabanová* in Bielefeld, Christian in Alfano's *Cyrano de Bergerac* in Kiel, Canio in Leoncavallo's *Pagliacci* in Cottbus, the Prinz in Dvořák's *Rusalka* and Maurizio in Cilea's *Adriana Lecouvreur* in Neustrelitz, and Erik in Wagner's *Der fliegende Holländer* in Darmsatadt.



Gerard O'Connor - Bass (Ireland) *George Benton*

Born in Galway, Gerard O'Connor has sung for companies including English National Opera, Opera North, Castleward Opera, Chelsea Opera Group, Garsington Opera, Longborough Festival Opera, Lyric Opera, Dublin, Opera Holland Park and Singapore Lyric Opera, as well as at the Edinburgh and Wexford Festivals and at the RTÉ Proms. His repertoire has included Abbott *Curlew River*, Snug *A Midsummer Night's Dream*, Raimondo *Lucia di Lammermoor*, Priam *The Trojans*, Zuniga *Carmen*, Dikoi *Katya Kabanova*, Cieco *Iris*, Sarastro *Die Zauberflöte*, Varlaam *Boris Godunov*, Alidoro *La cenerentola*, Boris *Lady Macbeth of Mtsensk*, Frank *Die Fledermaus*, Croucher *The Silver Tassie*, The Mayor *Cherevichki*, Gremin *Eugene Onegin*, Sparafucile *Rigoletto*, Fafner *Das Rheingold & Siegfried*, Reinmar *Tannhäuser*, King Marke *Tristan und Isolde* and Hunding *Die Walküre*. For Opera Ireland, he has, most recently, sung Mephistopheles *Faust*, and future engagements include Don Basilio *The Barber of Seville*, for OTC, Dublin.





Sandra Oman - Soprano (Ireland) *Kitty Hart*

Irish soprano Sandra Oman is the 2004 recipient of the Margaret Burke-Sheridan Award from the Vocal Heritage society of Ireland for her outstanding contribution to opera in Ireland. She studied at the DIT Conservatory of Music, Dublin, graduating with the Conservatory's highest award, the Ely O'Carroll Gold Medal, and later with Graziella Sciutti, Carlo Bergonzi and Conor Farren. Roles have included Clotilde *Norma* (Opera Holland Park), Micaëla *Carmen*, Susanna *Le nozze di Figaro*, Musetta *La Bohème*, Liù *Turandot*, and Gilda *Rigoletto* (Lyric Opera, Dublin), Donna Elvira *Don Giovanni* and Susanna *Figaro's Wedding* (Cork Opera 2005) and Despina *Così fan tutte* and Mimì *La Bohème* (Co Opera). For Opera Ireland, her roles have included Despina *Così fan tutte*, Papagena *Die Zauberflöte*, Eunice Hubble *A Streetcar Named Desire*, Tisbe *La Cenerentola* and Flora Bervoix *La Traviata*.



Derek Ryan - Bass (Ireland) *Prison Guard 2*

Derek Ryan, a native of Tipperary, Ireland, studied singing with Dr. Veronica Dunne and Ms. Jeannie Reddin at the Leinster School of Music in Dublin, Ireland. During this time he won many competitions including the Bass Solo at Feis Ceoil, Dublin, Ireland's pre-eminent annual musical competition. He also joined Dublin's renowned Rathmines and Rathgar Musical Society for their production of *Fiddler on the Roof*. In their production of *Oklahoma!* at the Gaiety Theatre he played the powerful character of Judd Fry to critical acclaim in the national press. Following this he performed in various concerts and recitals at the National Concert Hall in Dublin. During this time Derek also extended his repertoire and experience, singing various roles with Lyric Opera, Anna Livia Opera, Guinness' Musical Society and Festival Productions. He traveled to America with Jim Molloy's production of *The Irish Ring* (*Maritana*, *The Bohemian Girl* and *The Lily of Killarney*) including a performance at Carnegie Hall. He has participated in Master Classes with Willard White and Sir Thomas Allen. He returned to Ireland, continuing to work all over the country in various oratorios with The Culwick Choral Society; Beethoven's *Mass in C* at the University Concert Hall in Limerick - Handel's *Messiah* in Dublin, Cork, Tralee and Tipperary, and, more recently Faure's *Requiem*. He joined Tipperary Musical Society last year for *The Yeomen of the Guard* in which he played Sergeant Merrill and for which he won Best Male Singer at the Waterford International Festival of Light Opera.

Bruno Ferrandis (France) *Conductor*

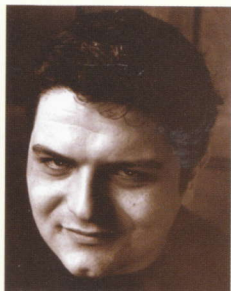
French conductor Bruno Ferrandis started music studies at age five at the Nice Conservatory under the world-renowned organist Pierre Cochereau. He has studied with great maestros such as: Pierre Dervaux, Franco Ferrara and Leonard Bernstein. Ferrandis is a postgraduate of the Guildhall School in London, and a masters degree from the Juilliard School in New York. His conducting experience includes the symphonic and opera repertoires (baroque to contemporary), ballet, theater, cinema. Ferrandis became associate conductor of the Juilliard Opera Center until 1994. Since 1990 conducted at the Canadian Opera Company (Toronto) and collaborated with directors John Neville, Atom Egoyan, Robert Lepage, François Girard, Stephen Wadsworth, Martha Clark. Served as Music Director of the Banff Art Center (Alberta) from 1991 to 2000. Recently conducted at the Lausanne Opera and at l'Opéra Comique in Paris. Has recorded with the Radio France Orchestra, three discs (MFA and Naxos label). In 1997 got the "Critic's Grand Prize" for conducting Manfred Gurlitt's *Wozzeck*. He made his opera debut at Opera Ireland with *Faust* in 2006. Since September 2006 he is the new music director of the Santa Rosa Symphony Orchestra in California.



Thomas de Mallet Burgess (UK) *Director*

Thomas de Mallet Burgess graduated from Oxford University where he read Philosophy and Modern Languages. Opera production credits include: *Elektra* for Canadian Opera Company (winner Outstanding Production in Canada's Dora Mavor Moore Awards); *The Barber of Seville* at Cork Opera House; *Il Barbiere Di Siviglia* for the Royal Opera House Covent Garden; *Alessandro Stradella* and *La Vestale* for Wexford Festival Opera; *La Traviata* for Malmö Opera. He is author of the ground-breaking work: 'The Singing and Acting Handbook' (Routledge London and New York) and a regular guest director and workshop leader at conservatories of music including the Guildhall School of Music and Drama London (*La Calisto*, *Albert Herring* and *Rinaldo*) and University of Cincinnati College-Conservatory of Music. Play production credits include: *Salome* in Brussels; *Matilda* in Bucharest. Thomas won The National Opera Association Best Opera Production Award in 2001 for *The Rape Of Lucretia* and 2002 for *The Medium* (Cincinnati) and a recent Irish Times Theatre Awards nomination for Best Opera Production in 2006 for *The Barber of Seville* (Cork).





Paul Keogan (Ireland) *Set & Lighting Designer*

Born in Ireland, Paul read drama at The Samuel Beckett Centre, Trinity College Dublin and Glasgow University. His recent work includes; *Woman and Scarecrow*, *Homeland* (also set design), and *School for Scandal*, (Abbey Theatre), *Harvest* (Royal Court Theatre, London), *Blue/Orange* (Crucible Theatre, Sheffield), *Born Bad and In Arabia We'd All Be Kings* (Hampstead Theatre London), *The Walworth Farce* (Druid), *Festen*, (Gate Theatre Dublin), *The Sugar Wife* (also set design, Rough Magic), *Whyzeck* (also set design Corcadorca), *Titus Andronicus* (Siren Productions). *Chair*, *Angel Babel* and *Here Lies* (also set design Operating Theatre), *The Makropulos Case*, (Opera Zuid, Netherlands). *The Queen of Spades*, *Madama Butterfly*, *Lady Macbeth of Mtensk*, *The Silver Tassie*, (Opera Ireland), *The Lighthouse*, (Opera Theatre Company), *Susannah*, *Pénélope* and *Transformations* (Wexford Festival Opera). *The Wishing Well*, (an outdoor projection piece for Kilkenny Arts Festival 1999). Paul is an associate artist of the Abbey Theatre and was the recipient of the Gerard Arnhold Bursary at Wexford Festival Opera 2006. www.paulkeogan.com



Joan O'Clery (Ireland) *Costume Designer*

Recently Joan's work has been seen at the RSC Stratford-upon-Avon production of *Macbeth* Summer 07, *Scenes From The Big Picture* at the Waterfront Belfast, *The Big House* at the Abbey Theatre, and on the Coliseum Stage, London, for the hugely successful English National Opera production of *La Traviata* October 2006. Joan has twice been awarded Costume Designer Of The Year by the Irish Times Theatre Awards, for The Pinter Festival at the Gate Theatre Dublin 1997 and for a comedia del'arte production of *Lolita* at The Peacock Theatre in 2002. She has also received 2 further nominations, *Kevin's Bed* in 1998, and *The Wake*, both for The Abbey in 2001. Joan enjoyed a long association with The Abbey Theatre, and has designed the costumes for numerous productions there, including World Premiers by major writers including Seamus Heaney, Brian Friel, Tom Murphy, and Frank McGuinness, and has also worked with many acclaimed directors. Notable Abbey productions include *Hamlet*, *A Doll's House*, *The Dandy Dolls*, *The Shaughraun* (also West End), an all-male version of *The Importance of Being Earnest*, *A Whistle In The Dark*, *The Burial At Thebes* and *The Colleen Bawn*, which transferred to The Royal National Theatre's Lyttleton Stage. Joan has costumed dance pieces *The Rite Of Spring*, *Toupees and Snaredrums* and *Swept* for Cois Ceim Dance Theatre. *Peer Gynt* for The RNT Olivier Stage London, and Copenhagen and the award winning *The Sugar Wife* (Dublin and London) for Rough Magic Theatre Company. Recently she costumed *Honour* for B*spoke Theatre Company at the Samuel Beckett Theatre.

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Sue Mythen (Ireland) *Asst Director & Movement Coach*

Sue works as a freelance Director & Movement Director for film, theatre and television. Most recently she directed *Coraline* for Puca Puppets at The Helix and was Movement Director for *Elektra* for Canadian Opera Company, Toronto. Earlier this year she choreographed the ballroom scenes for *Northanger Abbey* as part of The Jane Austen Season for ITV. Other directing credits include; *Miss Julie* and *Lost Letters of a Vicorian Lady*. Credits for Movement Direction include *Devotion* and *Last Call* in Ireland and *A Devilish Exercise* and *Chelsea Valentine* in the UK. Sue teaches in a number of drama schools in London and Dublin and is currently co-writing a book on the subject of movement training for actors.



Brigitte Munet (France) *Chorus Director*

Holder of a Musicology Master 1 and holder of Piano, Harmony and Counterpoint awards, she improved her piano playing with Denise Duport in Genève. She studied choir conducting with Michel Corboz at the Conservatoire of Genève. She improved her knowledge with the choir school of the Opera Lyon, New College Choir Oxford and Edouard Higginbottom and also with Jörg Straube in Hannover. She studied conducting with Lutz Köhler at Musikhochschule Hannover. She improved her knowledge with Maestro Marek Janowski and the Monte-Carlo Philharmonic Orchestra, as well as with Maestro Claudio Abbado, the Lucerne Festival Orchestra, the Gustav Mahler Jugendorchester and the Mahler Chamber Orchestra. She was Heinz Hennig's former assistant for the Knabenchor Hannover. She was a choir master in different choir schools : Dôle, Grasse and Saint-Raphaël. She was a choir master at the Conservatoire National de Région de Nice and the Académie de Musique de Monaco.

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Niamh McCormack
Sarah McCourt
Aoife O'Sullivan
Morana Plese
Helen Smith

Mezzo

Deborah Abbott
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Xu Mianqiong
Fei Qifang
Wang Wenting

Mezzo

Chen Yan
Qiu Xiaoxuan

Tenor

Lin Bin
Li Hong
Wei Jianjiang
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Bass

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Lorna Wilson

Supers

Mathew O'Connell
Sam McArdle
Robert Barry

Dead Man Walking Chorus

Soprano

Sarah Guilmartin
Rozenne Le Chevellier
Sarah McCourt
Anne Murray

Mezzo

Michaela Chirvase
Chloe Hinton
Jolanta Sambor
Anne-Marie Sheridan

Tenor

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Nick Parkes
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Bass

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Percussion (*Turandot*)

James Dunne
Stephen Kelly
Lloyd Byrne
Bernard Reilly
Catriona Frost
Seamus Lally

Percussion (*Dead Man Walking*)

James Dunne
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Piano

(*Dead Man Walking*)

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Orchestra Administration Assistant: Rachel Gurney

Librarian: Francis Hughes

Orchestral Assistant: Daniel McDonnell

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Trombone

Rossa O'Neill
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Top: *Così fan tutte*,
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Spring 2007

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*Below: Don Pasquale,
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